

08 SEP 1987

CB/7472

COMMISSIONING BRIEF

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 3rd Sept. 1987

I would like to commission the following

Original/~~XXXXXXXXXXXXXXXXXXXX~~
(delete as appropriate)

SCRIPT

Expenditure:	Series Title and code:
1/LDN C 858 H	'DOCTOR WHO' 7J
Target Delivery Date:	
30th Sept. 1987	

Title and Episode Number (if applicable) of Proposed Script:

"The Crooked Smile" (W/T)) Episode One

Producer:	Author:
John Nathan-Turner	Graeme Curry

Theme:

Science-fiction adventure

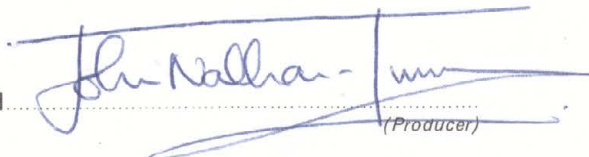
Length:

1 x 25'

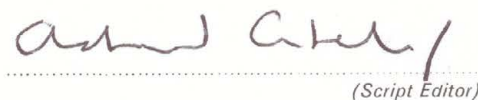
Notes re Fee etc:

AGENT: Richard Wakeley,
Fraser and Dunlop Scripts,
91 Regent Street,
London W1.

Signed



(Producer)



(Script Editor)

L *Quint Series*
(+ new eps.)

E3 NOV 1987

CB/ 7472

PS1750

ACCEPTANCE/REJECTION NOTIFICATION

John Nathan-Turner, Producer, 'Doctor Who'

From: 304 Union House

Room No. & Building:

Telephone Extn: 3rd Sept. 1987

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation

(date as appropriate)

Expenditure:

1/LDN C 858 H

Series Title and code:

'DOCTOR WHO' 7J

Target Delivery Date:

30th Sept. 1987

Actual Delivery Date:

23 September 1987

Acceptance/Rejection Date:

28th Oct. 1987

Title:

"The Crooked Smile" (W/T)) Episode One

SUBJECT TO RE-WRITES

Producer:

John Nathan-Turner

Author:

Graeme Curry

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Richard Wakeley,
Fraser and Dunlop Scripts,
91 Regent Street,
London W1.

Signed

John Nathan-Turner
(Producer)

Graeme Curry
(Script Editor)

Accepted/Rejected by

John Nathan-Turner

Curry, Graeme.

5 September 1987

Tony Dinner
Television Script Unit
BBC
Room 45
250 Western Avenue
LONDON
W3 6XJ

Dear Tony

I think you know that I've just been commissioned to write the first episode of a three-part 'Doctor Who'. Through this I've been taken on by an agent (Fraser and Dunlop) so I'd just like to thank you for all your good advice and your introduction to Andrew Cartmel in February.

I thought you'd also like to know that 'Over the Moon' has now been recorded. Directed by Caroline Raphael, it is scheduled to be broadcast sometime early next year - I don't have a transmission date yet. I thoroughly enjoyed the two days in the studio at Broadcasting House and was very pleased with the way things went.

I hope all is well with you.

With very best wishes

Graeme

Graeme Curry

42289

Ref. 01/CT/BWBT
Ext.

8th September 1987

Dear Richard

John Nathan-Turner would like Graeme Curry to write episode one of a DOCTOR WHO story with the working title THE CROOKED SMILE. I enclose a Guild Series agreement to cover this and if these terms are acceptable, I would be grateful if you could return one signed copy to me in due course. Should Graeme Curry be asked to go ahead with the remaining episodes I suggest the same fee be applied.

Best wishes.

Yours sincerely

(Brian Turner)
Senior Assistant, Contracts
Copyright Department

Richard Wakeley Esq
Fraser & Dunlop Scripts Ltd
91 Regent Street
LONDON
W1R 8RU

Enc

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0101 BWBT

TV DRAMA

28/9/87

Service Date of issue

Author if different GRAEME CURRY
from Payee

File 1988 803

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	29-36

Payee Name	37-64
	FRASER & DUNLOP SCRIPTS

Un. Cd.	65-66
	25

AC	RAI	Sc
1	2	3-4
	0	07

Address

91 Regent Street
LONDON
W1

cc JOHN NATHAN-TURNER
C.A.D.G.TEL
M.S.S.D.TEL

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C858H		£	<p>DECTOR WHO - 7J</p> <p>1 x 25' TV script with the working title THE CROOKED SMILE</p> <p>1st 1/2 fee</p>	

As Yume

Authorisation

From: Senior Assistant Contracts, Copyright Department

Room No. &
Building

433 16 Langham Street

Tel.
Ext.

date 28th September 1987

Subject: DOCTOR WHO- 7J

To: John Nathan-Turner

Copy to: H.Tel.S.U.
Sp.Asst.to H.D.G.Tel.
M.S.S.D.Tel/~~M.P.D.Tel~~

With reference to your brief of 3/9/87
Terms have been agreed as follows:

Author: Graeme Curry

Nature of Contribution: 1 x 25-minute TV script for the above with the working
title THE CROOKED SMILE

Basic fee: £

Type of Agreement: Guild Series

Deletions:

Right to TX by: 2 years from date of delivery

Project/Exp/Ident No: 1/LDN C858H

Fee payable: $\frac{1}{2}$ on signature and $\frac{1}{2}$ on acceptance

Please let me have details of delivery and acceptance in due course.
Please send P as C.

Comments:

Cable rights included/~~not included~~



(Brian Turner)

THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex

Telex: 265781 ★ Telephone: 01-580 4468

28 SEP 1987

AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series (G)

Name GRAEME CURRY (Fraser & Dunlop (Scripts) Ltd) ("the Writer")

IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee ("the Initial Fee") of £.....

the Writer hereby grants to the BBC the following rights in the 1 x 25-minute TV script with the working title
THE CROOKED SMILE, being episode 1 of DOCTOR WHO. For delivery by 30/9/87

(hereinafter called "the Work"):- 1/LDN C858H

- (1) The exclusive right to give, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13), a television broadcast ("the First Broadcast") of a performance of the Work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (2) The right to extend by one further year the period within which the First Broadcast may be given by giving notice to this effect to the Writer prior to the expiry of the initial 2 year period and subject to a further fee which shall be equal to 10% of the Initial Fee if at the time such notice is given rehearsals have already commenced or are scheduled to do so and do in fact thereafter commence before the expiry of a period of 3 months from the end of the initial 2 year period, but which shall in any other case be equal to 20% of the Initial Fee.
- (3) The exclusive right to give repeat television broadcasts of performances of the Work during a period of 3 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), subject to payment on broadcasting taking place of 75% of the Initial Fee for each repeat given simultaneously or non-simultaneously, live and/or recorded from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (4) Save as hereinafter provided, the exclusive right to transmit or to license the transmission of recordings of the Work during a period of 7 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13)
 - (a) in any overseas territory subject to payment of (i) non-returnable area payments equal to the below-specified percentages of the Initial Fee and payable upon completion of the first sale in the territory in question; and (ii) amounts equal to the below-specified percentages of the gross receipts of BBC Enterprises Limited ("Enterprises") from the sale abroad of tele recordings of the Work, payable after sales have been achieved as follows:-

Territory	Area Payment (% of Initial Fee)	% of Enterprises' Gross Receipts
U.S.A.	Nil	10%
Canada	15%	4%
Australia	15%	4%
Germany	30%	5%
Rest of Europe	20%	5%
Alternatively for individual areas in Rest of Europe:		
Italy	5%	5%
East Europe (including Yugoslavia, Albania and Greece)	5%	5%
Belgium, Holland and Luxembourg	10%	5%
Scandinavia	15%	5%
France and Monaco	5%	5%
Spain and Portugal	5%	5%
Irish Republic	2%	5%
Rest of World	Nil	5%

- or (b) in any overseas territory other than the U.S.A. (in respect of which territory the above provisions shall apply) subject to payment of an amount equal to one or other of the below-specified percentages of the Initial Fee and provided notice of the desire to acquire such rights has been given to the Writer by Enterprises or any other co-producer at the appropriate time as hereafter provided:-

- (i) 125% of the Initial Fee if such notice has been given on or before the first day of principal photography of the script or (if more than one script has been simultaneously commissioned) of the first script, or
- (ii) 150% of the Initial Fee if such notice has been given after the first day of principal photography but before the expiry of a period of one month from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe (excluding the Irish Republic) but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figures in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question, to be agreed upon between the BBC and the Guild.

- (5) During a period of 5 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), the exclusive right and thereafter the non-exclusive right to sell or authorise the sale of recordings of the Work for an unlimited number of showings on pay television and basic cable television networks subject to payment of a percentage of receipts (other than receipts from sales to the Arts & Entertainment Network) and of co-producers' actual or deemed receipts

(other than from co-productions with the Arts & Entertainments Network) as hereinafter provided:-

Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode	% of Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode payable to the Writer
£1 - £10,000	3%
£10,001 - £20,000	5%
£20,001 - £30,000	8%
over £30,000	10%

PROVIDED THAT (a) Where Co-Producers' actual (or deemed) receipts exceed £30,000 the BBC and/or Enterprises shall have the right to negotiate other rates subject to a minimum payment of £3,000 (b) In the event of a co-production between the Arts & Entertainment Network ("A & E") and the BBC the Writer will be paid 5% of the prevailing selling price for BBC programmes sold to A & E of the same length as the co-produced programme. (c) The Writer will be paid 5% of Enterprises' receipts from a sale to A & E. (d) The BBC and/or Enterprises will lay no claim to any monies payable to the Writer via foreign and/or domestic collecting societies in respect of pay television and basic cable rights in the Work. The Writer shall have no claim to payment by the BBC or Enterprises in respect of rights collectively licensed. In particular but not by way of limitation no payment to the Writer shall be made by the BBC or Enterprises in respect of the inclusion of the Work in a cable programme service so long as the Work is included via the transmission of the programme simultaneously with the BBC's own broadcast and the inclusion of the Work has not been authorised solely by the BBC or Enterprises AND (e) The Writer may terminate the BBC's non-exclusive licence by not less than four years notice in writing to the Director of Business Administration, Enterprises, to take effect not earlier than 14 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

- (6) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive right to show and to license recordings of the Work to be shown throughout the world to non-paying audiences (including trapped audiences) without restriction as to the number of showings on payment of percentages of the Initial Fee payable on the first showings within the categories in question as follows:

(a) Non-paying audiences (other than trapped audiences):-

- (i) U.S.A. - 5% of the Initial Fee
- (ii) British Islands, Canada and Australia - 3% of the Initial Fee (or 1% per territory)
- (iii) Rest of World - 2% of the Initial Fee

to cover audiences not required to make any specific payment for seeing or hearing television and which consist of registered students in an educational establishment, employees of a company or similar body which is holding educational or instructional classes for them; members of a club or other organisation of an educational, cultural, religious, charitable or social nature (including but not limited to drama study groups, film societies, churches, professional associations, Women's Institutes); persons attending exhibitions and product demonstrations; and

(b) Trapped audiences - 1% of the Initial Fee for each of the following categories subject to a cumulative maximum of 5% to cover all trapped audiences:-

- (i) hotels
- (ii) ships
- (iii) aircraft
- (iv) buses and trains
- (v) construction sites and oilrigs
- (vi) shops, pubs, discos and restaurants
- (vii) airport lounges
- (viii) video juke boxes
- (ix) hospitals
- (x) military establishments

- (7) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive option ("the Videogram Option") to acquire a licence ("the Videogram Licence") to reproduce the Work in the form of videograms and to distribute, hire and sell such videograms to the public throughout the world (or to authorise sublicensees or subdistributors to reproduce and distribute the same for hire or sale to the public), the Videogram Licence to be an exclusive licence during the period of 10 years from the date of exercise of the Videogram Option and non-exclusive thereafter, subject to payment to the Writer upon first publication of the said videograms, whether by Enterprises or an authorised sublicensee, of a non returnable advance on account of and deductible from royalties thereafter payable upon sales, which said advance and royalties shall be payable at such rates and upon such terms as provided in the Videograms Minimum Terms Agreement between the BBC, Enterprises and the Writers' Guild of Great Britain in force at the date of exercise of the Videogram Option.

- (8) The BBC shall be free without further payment to use recordings of the Work for:-

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of an historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) and with similar archive holding bodies, for preservation purposes and for private study on the premises by bona fide students.
- (d) Showing at television and film festivals.
- (e) Making dubbings of the recordings into foreign languages and/or to add foreign language subtitles for the purpose of effecting sales hereunder.

II. Payment of the Initial Fee shall be made as follows:-

- (1) Where a single script is commissioned by the BBC from the Writer, the Initial Fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script.
The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.

- IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).
- V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recordings are to proceed as planned.
- VI. The Writer hereby WARRANTS that he will not license or sell the Work for use on television in any country during the period between signature of this agreement and 18 months after the date of the First Broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 or, if the BBC or Enterprises exercises rights under 1 (4) or (5) above, in any of the countries in question until the expiration of such rights, and he further warrants that the Work shall be an original work which does not infringe the copyright or any other right of any person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of BBC was included in the script without negligence or malice on his part).
- VII. In the case of complete and original multiple part series and serials (or a pilot for such series and serials) where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors the Writer shall not until the expiry of a period of one year from the date of the First Broadcast of the script (or of the last script commissioned from the Writer in any batch of not more than 13) dispose of publication rights in the Work without prior reference to the BBC (so that the BBC or Enterprises can make an offer if either so wishes).
- VIII. In the case of commissions for Drama Group the Writer shall be entitled to attend the readthrough and one rehearsal of the script or (if more than one script is simultaneously commissioned) of each script. If the Writer so attends, the BBC shall pay a fee of £35 to the Writer for each attendance. The BBC may request the Writer to attend on other occasions and shall (in the case of commissions for Drama Group) pay a fee of £35 for each such attendance.
- IX. The above terms accord with those of the current agreements between the BBC and the Writers' Guild of Great Britain for Pay Television & Cable Rights and for Series and Serials. The provisions of the Agreement for Pay Television & Cable Rights relating to the calculation of a Co-Producer's deemed receipts (clause 3) and to changes in the method of calculating royalties in line with changes in Guild rates (clause 6) and the provisions of the Agreement for Series and Serials relating to Definitions (clause 3), Merchandising Rights (clause 6(b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10(c)), Arbitration (clause 14) and Conciliation (clause 15) shall be deemed to be incorporated into and shall apply to this Agreement.

Signed on behalf of the BBC by

Date

Signed on behalf of the Writer by

Date

PENSION (only available to members of the Writers' Guild who are also members of the Writers' Guild Pension Scheme)

The BBC is hereby authorised to set aside from the payment(s) of the Initial Fee(s) the Writer's contribution under the BBC's/Writers' Guild Pension Fund agreement and to pay such amounts direct to the Pension Fund for the Writer's credit together with the BBC's contribution.

Signed by or on behalf of the Writer

Date

04 NOV 1987

CB/ 8013

COMMISSIONING BRIEF

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th October 1987

HL SERIES/SERIALS D. TEL

I would like to commission the following

Original/ ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~
(delete as appropriate)

SCRIPT

Expenditure: 1/LDN C 859 B	Series Title and code: DOCTOR WHO 7J
Target Delivery Date: 5th December 1987	

Title and Episode Number (if applicable) of Proposed Script:

"The Crooked Smile" (W/T) Episode Two

Producer: John Nathan-Turner	Author: Graeme Curry
--	--------------------------------

Theme:

Science-fiction adventure

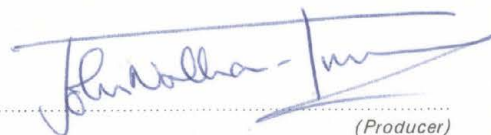
Length:

1 x 25'

Notes re Fee etc:

AGENT : Richard Wakeley,
Fraser and Dunlop Scripts,
91 Regent Street,
London W1.

Signed.....



(Producer)



(Script Editor)

04 NOV 1987

CB/ 8014

COMMISSIONING BRIEF

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th October 1987

HL SERIES SERIALS D. TEL

I would like to commission the following

Original ~~XXXXXXXXXXXXXXXXXXXX~~
(delete as appropriate)

SCRIPT

Expenditure: 1/LDN C 860 W	Series Title and code: DOCTOR WHO 7J
Target Delivery Date: 5th January 1987	

Title and Episode Number (if applicable) of Proposed Script:

"THE CROOKED SMILE" (W/T) Episode Three

Producer: John Nathan-Turner	Author: Graeme Curry
--	--------------------------------

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

Agent: Richard Wakeley,
Fraser and Dunlop Scripts,
91 Regent Street,
London W1.

R. Wakeley
Fraser and Dunlop Scripts

Signed.....

John Nathan-Turner
(Producer)

Graeme Curry
(Script Editor)

ACCEPTANCE/REJECTION NOTIFICATIONJohn Nathan-Turner, Producer, Doctor Who
(Enter acceptance/rejection date before dispatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 30th October 1987

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Expenditure:
1/LDN C 859 B

Series Title and code:
DOCTOR WHO 7J

Target Delivery Date:
5th December 1987

Actual Delivery Date:
9th December 1988

Acceptance/Rejection Date:
16th December 1988

JNT

Title:

SUBJECT TO RE-WRITES

"The Crooked Smile" (W/T) Episode Two

Producer:
John Nathan-Turner

Author:
Graeme Curry

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT : Richard Wakeley,
Fraser and Dunlop Scripts,
91 Regent Street,
London W1.

Signed

(Producer)

(Script Editor)

Accepted/Rejected by

John Nathan-Turner

CB/ 8014

ACCEPTANCE/REJECTION NOTIFICATION**John Nathan-Turner, Producer, 'Doctor Who'**
(Enter acceptance or rejection date before despatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 30th October 1987

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/~~REJECT~~ the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

SCRIPT

Expenditure: 1/LDN C 860 W	Series Title and code: DOCTOR WHO 7J	
Target Delivery Date: 5th January 1987	Actual Delivery Date: 15th February 1988	Acceptance/ REJECT Date: 5th April 1988

Title: "THE CROOKED SMILE" (W/T)) Episode Three

SUBJECT TO RE-WRITES

Producer: John Nathan-Turner	Author: Graeme Curry
---------------------------------	-------------------------

Theme:

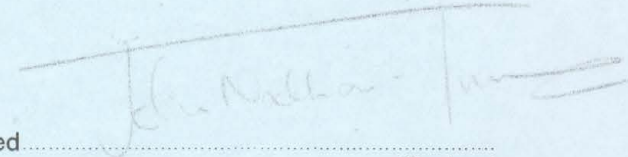
Science-fiction adventure

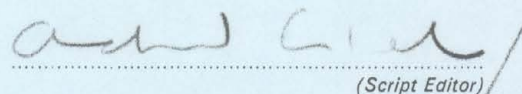
Length:

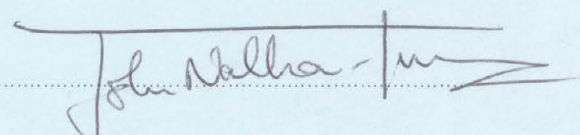
1 x 25'

Notes re Fee etc:

Agent: Richard Wakeley,
Fraser and Dunlop Scripts,
91 Regent Street,
London W1.

Signed 
(Producer)


(Script Editor)

Accepted/~~Rejected~~ by


TV DRAMA

4/11/87

Service

Date of issue

File 7L

COPYRIGHT DEPARTMENT
PAYMENTSAuthor if different
from Payee GRAEME CURRY

Payee Number	29-36
-----------------	-------

Payee Name	37-64
	FRASER & DUNLOP (SCRIPTS) LTD.

Un. Cd.	65-66
	25

AC	RAI	Sc
1	2	3-4
	0	07

Address

Fraser & Dunlop (Scripts) Ltd,
91 Regent Street,
LONDON.
W1R 8RU

cc John Nathan Turner
C.A.D.G.Tel.
M.S.S.D.Tel.

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C858H		£	<p>DR WHO; THE CROOKED SMILE</p> <p>1 x 25' TV script being Episode One of the above Dr Who series</p> <p>2nd $\frac{1}{2}$ fee</p>	

Authorisation



BRITISH BROADCASTING CORPORATION
BROADCASTING HOUSE LONDON W1A 1AA
TELEX: CABLES: BROADCASTS LONDON TELEX
TELEPHONE
DIRECT TELEPHONE LINE:

Ref: 01/CT/BWBT
Ext.:

4th November 1987

Dear Richard,

DR WHO "THE CROOKED SMILE": Graeme Curry

I have today authorised payment of the second half fee for Graeme Curry's 25-minute television script being Episode One of the above series. However, this script has been accepted subject to any re-writes or revisions as considered necessary by the producer being carried out nearer the production date. The second half fee has therefore been authorised on the understanding that Graeme Curry will carry out this work in due course without asking for further payment.

Best wishes,

Yours sincerely,

(Brian Turner)
Senior Assistant, Contracts
Copyright Department

Richard Wakeley, Esq.,
Fraser & Dunlop (Scripts) Ltd.,
91 Regent Street,
London
W1R 8RU

AP



BRITISH BROADCASTING CORPORATION

BROADCASTING HOUSE LONDON W1A 1AA

TELEX: CABLES: BROADCASTS LONDON TELEX

TELEPHONE

DIRECT TELEPHONE LINE:

Ref: 01/CT/BWBT

Ext:

6th November 1987

Dear Richard,

For the contribution by Graeme Curry of 2 x 25-minute TV scripts being Episodes Two and Three of THE CROOKED SMILE in the series DOCTOR WHO

I would like to offer a fee of £
under the terms of the enclosed agreement.

If these terms are acceptable please sign and return one copy.

Yours sincerely,

(Brian Turner)
Senior Assistant, Contracts
Copyright Department

Richard Wakeley, Esq.,
Fraser & Dunlop (Scripts) Ltd.,
91 Regent Street,
London
W1R 8RU

AP
Encs.

THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex

Telex: 265781 ★ Telephone: 01-580 4468

27 NOV 1987

AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series (G)

Name GRAEME CURRY (FRASER & DUNLOP) ("the Writer")

IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee ("the Initial Fee") of £ per episode

(payable as provided in II below)

the Writer hereby grants to the BBC the following rights in the 2 x 25-minute TV scripts being Episodes Two & Three of THE CROOKED SMILE in the series DOCTOR WHO

(hereinafter called "the Work"):- Prog No: 1/LDN C859B;C860W For Delivery By: 5/12/87;5/1/88

- (1) The exclusive right to give, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13), a television broadcast ("the First Broadcast") of a performance of the Work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (2) The right to extend by one further year the period within which the First Broadcast may be given by giving notice to this effect to the Writer prior to the expiry of the initial 2 year period and subject to a further fee which shall be equal to 10% of the Initial Fee if at the time such notice is given rehearsals have already commenced or are scheduled to do so and do in fact thereafter commence before the expiry of a period of 3 months from the end of the initial 2 year period, but which shall in any other case be equal to 20% of the Initial Fee.
- (3) The exclusive right to give repeat television broadcasts of performances of the Work during a period of 3 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), subject to payment on broadcasting taking place of 75% of the Initial Fee for each repeat given simultaneously or non-simultaneously, live and/or recorded from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (4) Save as hereinafter provided, the exclusive right to transmit or to license the transmission of recordings of the Work during a period of 7 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13)
 - (a) in any overseas territory subject to payment of (i) non-returnable area payments equal to the below-specified percentages of the Initial Fee and payable upon completion of the first sale in the territory in question; and (ii) amounts equal to the below-specified percentages of the gross receipts of BBC Enterprises Limited ("Enterprises") from the sale abroad of telerecordings of the Work, payable after sales have been achieved as follows:-

Territory	Area Payment (% of Initial Fee)	% of Enterprises' Gross Receipts
U.S.A.	Nil	10%
Canada	15%	4%
Australia	15%	4%
Germany	30%	5%
Rest of Europe	20%	5%
Alternatively for individual areas in Rest of Europe:		
Italy	5%	5%
East Europe (including Yugoslavia, Albania and Greece)	5%	5%
Belgium, Holland and Luxembourg	10%	5%
Scandinavia	15%	5%
France and Monaco	5%	5%
Spain and Portugal	5%	5%
Irish Republic	2%	5%
Rest of World	Nil	5%

or (b) in any overseas territory other than the U.S.A. (in respect of which territory the above provisions shall apply) subject to payment of an amount equal to one or other of the below-specified percentages of the Initial Fee and provided notice of the desire to acquire such rights has been given to the Writer by Enterprises or any other co-producer at the appropriate time as hereafter provided:-

- (i) 125% of the Initial Fee if such notice has been given on or before the first day of principal photography of the script or (if more than one script has been simultaneously commissioned) of the first script, or
- (ii) 150% of the Initial Fee if such notice has been given after the first day of principal photography but before the expiry of a period of one month from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe (excluding the Irish Republic) but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figures in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question, to be agreed upon between the BBC and the Guild.

- (5) During a period of 5 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), the exclusive right and thereafter the non-exclusive right to sell or authorise the sale of recordings of the Work for an unlimited number of showings on pay television and basic cable television networks subject to payment of a percentage of receipts (other than receipts from sales to the Arts & Entertainment Network) and of co-producers' actual or deemed receipts

(other than from co-productions with the Arts & Entertainments Network) as hereinafter provided:-

Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode	% of Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode payable to the Writer
£1 - £10,000	3%
£10,001 - £20,000	5%
£20,001 - £30,000	8%
over £30,000	10%

PROVIDED THAT (a) Where Co-Producers' actual (or deemed) receipts exceed £30,000 the BBC and/or Enterprises shall have the right to negotiate other rates subject to a minimum payment of £3,000 (b) In the event of a co-production between the Arts & Entertainment Network ("A & E") and the BBC the Writer will be paid 5% of the prevailing selling price for BBC programmes sold to A & E of the same length as the co-produced programme. (c) The Writer will be paid 5% of Enterprises' receipts from a sale to A & E. (d) The BBC and/or Enterprises will lay no claim to any monies payable to the Writer via foreign and/or domestic collecting societies in respect of pay television and basic cable rights in the Work. The Writer shall have no claim to payment by the BBC or Enterprises in respect of rights collectively licensed. In particular but not by way of limitation no payment to the Writer shall be made by the BBC or Enterprises in respect of the inclusion of the Work in a cable programme service so long as the Work is included via the transmission of the programme simultaneously with the BBC's own broadcast and the inclusion of the Work has not been authorised solely by the BBC or Enterprises AND (e) The Writer may terminate the BBC's non-exclusive licence by not less than four years notice in writing to the Director of Business Administration, Enterprises, to take effect not earlier than 14 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

- (6) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive right to show and to license recordings of the Work to be shown throughout the world to non-paying audiences (including trapped audiences) without restriction as to the number of showings on payment of percentages of the Initial Fee payable on the first showings within the categories in question as follows:

(a) Non-paying audiences (other than trapped audiences):-

- (i) U.S.A. - 5% of the Initial Fee
- (ii) British Islands, Canada and Australia - 3% of the Initial Fee (or 1% per territory)
- (iii) Rest of World - 2% of the Initial Fee

to cover audiences not required to make any specific payment for seeing or hearing television and which consist of registered students in an educational establishment, employees of a company or similar body which is holding educational or instructional classes for them; members of a club or other organisation of an educational, cultural, religious, charitable or social nature (including but not limited to drama study groups, film societies, churches, professional associations, Women's Institutes); persons attending exhibitions and product demonstrations; and

(b) Trapped audiences - 1% of the Initial Fee for each of the following categories subject to a cumulative maximum of 5% to cover all trapped audiences:-

- (i) hotels
- (ii) ships
- (iii) aircraft
- (iv) buses and trains
- (v) construction sites and oilrigs
- (vi) shops, pubs, discos and restaurants
- (vii) airport lounges
- (viii) video juke boxes
- (ix) hospitals
- (x) military establishments

- (7) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive option ("the Videogram Option") to acquire a licence ("the Videogram Licence") to reproduce the Work in the form of videograms and to distribute, hire and sell such videograms to the public throughout the world (or to authorise sublicensees or subdistributors to reproduce and distribute the same for hire or sale to the public), the Videogram Licence to be an exclusive licence during the period of 10 years from the date of exercise of the Videogram Option and non-exclusive thereafter, subject to payment to the Writer upon first publication of the said videograms, whether by Enterprises or an authorised sublicensee, of a non returnable advance on account of and deductible from royalties thereafter payable upon sales, which said advance and royalties shall be payable at such rates and upon such terms as provided in the Videograms Minimum Terms Agreement between the BBC, Enterprises and the Writers' Guild of Great Britain in force at the date of exercise of the Videogram Option.

- (8) The BBC shall be free without further payment to use recordings of the Work for:-

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of an historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) and with similar archive holding bodies, for preservation purposes and for private study on the premises by bona fide students.
- (d) Showing at television and film festivals.
- (e) Making dubbings of the recordings into foreign languages and/or to add foreign language subtitles for the purpose of effecting sales hereunder.

II. Payment of the Initial Fee shall be made as follows:-

- (1) Where a single script is commissioned by the BBC from the Writer, the Initial Fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script.
The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.

- IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).
- V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recordings are to proceed as planned.
- VI. The Writer hereby WARRANTS that he will not license or sell the Work for use on television in any country during the period between signature of this agreement and 18 months after the date of the First Broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 or, if the BBC or Enterprises exercises rights under 1 (4) or (5) above, in any of the countries in question until the expiration of such rights, and he further warrants that the Work shall be an original work which does not infringe the copyright or any other right of any person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of BBC was included in the script without negligence or malice on his part).
- VII. In the case of complete and original multiple part series and serials (or a pilot for such series and serials) where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors the Writer shall not until the expiry of a period of one year from the date of the First Broadcast of the script (or of the last script commissioned from the Writer in any batch of not more than 13) dispose of publication rights in the Work without prior reference to the BBC (so that the BBC or Enterprises can make an offer if either so wishes).
- VIII. In the case of commissions for Drama Group the Writer shall be entitled to attend the readthrough and one rehearsal of the script or (if more than one script is simultaneously commissioned) of each script. If the Writer so attends, the BBC shall pay a fee of £35 to the Writer for each attendance. The BBC may request the Writer to attend on other occasions and shall (in the case of commissions for Drama Group) pay a fee of £35 for each such attendance.
- IX. The above terms accord with those of the current agreements between the BBC and the Writers' Guild of Great Britain for Pay Television & Cable Rights and for Series and Serials. The provisions of the Agreement for Pay Television & Cable Rights relating to the calculation of a Co-Producer's deemed receipts (clause 3) and to changes in the method of calculating royalties in line with changes in Guild rates (clause 6) and the provisions of the Agreement for Series and Serials relating to Definitions (clause 3), Merchandising Rights (clause 6(b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10(c)), Arbitration (clause 14) and Conciliation (clause 15) shall be deemed to be incorporated into and shall apply to this Agreement.

Signed on behalf of the BBC by

Date

Signed on behalf of the Writer by

Date

PENSION (only available to members of the Writers' Guild who are also members of the Writers' Guild Pension Scheme)

The BBC is hereby authorised to set aside from the payment(s) of the Initial Fee(s) the Writer's contribution under the BBC's/Writers' Guild Pension Fund agreement and to pay such amounts direct to the Pension Fund for the Writer's credit together with the BBC's contribution.

Signed by or on behalf of the Writer

Date

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. &
Building:

304 Union House

Tel.
Ext.:

date: 30.11.87

Subject: DOCTOR WHO

To: Marcia Wheeler through Jonathan Powell

Please engage CHRIS CLOUGH to direct Doctor Who 7K/L
(6 parts); overall dates 11th April @ 30th September.1988.

Agent: Maureen Moore at London Management.

Thank.you.

(John Nathan-Turner)

kme

*booked
Sat 17/3rd Dec Jan Raraia's
office.
Chased up.
19-1-88*

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0193 BWBT

Service **TV DRAMA**

Date of issue **1/12/87**

COPYRIGHT DEPARTMENT
PAYMENTS

Author if different
from Payee **GRAEME CURRY**

Payee Number	29-36

Payee Name	37-64
	FRASER & DUNLOP

Un. Cd.	65-66
	25

AC	RAI	Sc
	2	3-4
	0	07

Address

**91 Regent Street
LONDON
W1R 8RU**

**CC JOHN NATHAN-TURNER
C.A.D.G.TEL
M.S.S.D.TEL**

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C859B			<p>DR WHO</p> <p>2 x 25' TV scripts being eps 2 and 3 of THE CROOKED SMILE in the series DR WHO</p> <p>Full fee for ep 2</p>	

Authorisation *1/12/87*

From: Senior Assistant, Contracts, Copyright

Room No. & Tel.
Building: 433, 16 Langham St. **Ext.:**

Date: 1/12/87

Subject: DR WHO - THE CROOKED SMILE; GRAEME CURRY

To: John Nathan-Turner

Copy to: H.Tel.S.U.
Sp.Asst.to H.D.G.Tel.
M.S.S.D.Tel.

With reference to your brief of 30.10.87
Terms have been agreed as follows:

Author: GRAEME CURRY

Nature of Contribution: 2 x 25' TV scripts being eps 2 and 3 of
THE CROOKED SMILE in the DR WHO series

Basic Fee: £ per episode

Type of Agreement: Guild Series

Deletions:

Right to TX by: 2 years from date of delivery

Project/Exp/Ident No: 1/LDN C859B, 1/LDN C860W

Fee payable: Full fee for first script payable on signature,
first half fee for second script payable on
acceptance of first, second half fees payable
on acceptance of second script.

Please let me have details of delivery and acceptance in due course.
Please send P as C.

Comments:



(Brian Turner)

DEAR JOHN -

File 7L.

HERE ARE THE POINTS YOU ASKED GRAEME
TO THINK ABOUT OR REVISE:

2 GENERAL MOOD POINTS TO CONSIDER THROUGHOUT:

- A matter of taste; to do the story exactly as it is but to avoid any blatant bad taste
- To make it clear that KATRINA A (now called HELEN A) is a villain and is regarded as such by those around her.

(Graeme has taken the first point; he'll bear it in mind throughout and he's altered various shooting scenes so that they are off stage and/or the weapons are non-earthlike, etc. ~~etc.~~)

As far the 2nd point, Graeme has done a good job of making HELEN A. evil through the speech and action of others. I'm going to ask him to do one more piece of dialogue on this and then he's cracked it perfectly).

MINOR POINTS:

- altering speech directions so we don't pay all the extras (done)
- action replay on video instead of a series of stills (done)
- getting Dr. out of Ace's jacket & Ace back into it (done)

- make the KANDY MAN less clown-ish to avoid confusion with Stephen's (done)
- "O" for "OFF WORLD" is now changed to "SIGMA" eg: TREVOR SIGMA
- end on the Dr. (done)

(There were other very minor points, all now done.)

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0415 BMBT

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PAYMENTS

Service TV DRAMA Date of issue 13/4/88

Author if different
from Payee

GRAEME CURRY

Payee Number	29-36

Payee Name	37-64
	FRASER & DUNLOP

	65-66
Un. Cd.	25

Address

91 Regent Street
LONDON
W1R 8RU

cc JOHN NATHAN-TURNER
C.A.D.G.TEL
M.S.S.D.TEL

A	RAI	Sc
1	2	3-4
	0	07

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDNC859B		£	<p>DR WHO</p> <p>2 x 25' TV scripts being eps 2 & 3 of THE CROOKED SMILE in the series DR WHO</p> <p>Full fee for ep 3</p>	

Authorisation



BRITISH BROADCASTING CORPORATION
BROADCASTING HOUSE LONDON W1A 1AA
TELEX: CABLES: BROADCASTS LONDON TELEX
TELEPHONE
DIRECT TELEPHONE LINE:

Ref: 01/CT/BWBT
Ext.:

14th April 1988

Dear Richard

DR WHO "THE CROOKED SMILE" by Graeme Curry

I have today authorised payment of the full fee for Graeme Curry's 25 minute television script being episode two of the above series. However, episodes two and three have been accepted subject to any re-writes or revisions considered necessary by the producer being carried out nearer the production date. The full fee for Episode Three has therefore been authorised on the understanding that Graeme Curry will carry out this work in due course without asking for further payment.

Best wishes.

Yours sincerely,

(Brian Turner)
Senior Assistant, Contracts
Copyright Department

Mr. R. Wakeley,
Fraser and Dunlop scripts Ltd.,
91 Regent Street,
LONDON, W1.

From: Jane Wellesley, P.A. DOCTOR WHO 7K/L, Series/Serials.

Room No. &
Building:

301 Union

Tel.
Ext.:

date: 19.4.88

Subject: PLANNING MEETINGS/RUNS ETC. FOR DOCTOR WHO 7K/L

To: John Nathan-Turner, Producer.
June Collins, Production Associate.
Andrew Cartmel, Script Editor.
Hilary Barratt, Finance Assistant.
Chris Clough, Director.
Gary Downie, Production Manager.
Lynn Grant, A.F.M.
John Asbridge, Designer.
Philip Harvey, Design Assistant.
Richard Croft, Costume Designer.
Dorka Nieradzick, Make-up Designer.
John Charles, Properties Buyer.
Ferry Braham, Visual FX Designer.
Paul McGuinness, Visual FX Assistant.
Mike Tucker, Visual FX Assistant.
Les Runham, Prod. Ops. Supervisor (OB).
Prod. Ops. Supervisor (Studio).
Ian Dow, OB Lighting E.M.
Brian Jones, OB Planning E.M.
Ian Leiper, OB Sound Supervisor.
Barry Chaston, OB Camera Supervisor.
Alan Jessop, OB Cameraman.
Colin Conley, OB Rigger Supervisor.
Derek Bailey, OB Chief Electrician.
Don Babbage, Studio Lighting Director.
Richard Wilson, Technical Co-Ordinator.
Scott Talbot, Sound Supervisor.
Gram. Op.
Alec Wheal, Camera Supervisor.
Dave Chapman, Video FX.
Dinah Long, Vision Mixer.
Floor Assistant(s).

Please note the following dates for Planning Meetings/Runs etc.

DOCTOR WHO 7K - All OB

Camera Recce

Monday/Tuesday/Wednesday 6th/7th/8th June.
London and Arundel areas.

Read Through

Wednesday 15th June at 1100 - TRR.

DOCTOR WHO 7K CONTD.

Technical Run

Monday 20th June at 1030 - TRR.

Producer's Run

Monday 20th June at 1430 - TRR.

DOCTOR WHO 7L - All Studio

Planning Meetings

Monday 11th July at 1030 - Room 113 Threshold.

Friday 29th July at 1030 - Room 113 Threshold.

Read Through

Thursday 14th July at 1100 - TRR.

Technical Runs

Friday 22nd July at 1030 - TRR.

Friday 5th August at 1030 - TRR.

Producer's Runs

Friday 22nd July at 1430 - TRR.

Monday 8th August at 1430 - TRR.

Hope this is OK for everyone!

Many thanks,

Jane

Jane Wellesley



From: Jane Wellesley, P.A. DOCTOR WHO 7K/L, Series/Serials.

Room No. &
Building:

301 Union

Tel.
Ext.:

date: 19.4.88

Subject: 'WHO DOES WHAT' MEETING FOR DOCTOR WHO 7K/L

To:

John Nathan-Turner, Producer.
June Collins, Production Associate.
Chris Clough, Director.
Gary Downie, Production Manager.
Lynn Grant, A.F.M.
John Asbridge, Designer.
Richard Croft, Costume Designer.
Dorka Nieradzick, Make-up Designer.
Perry Brahan, Visual FX Designer.
Dave Chapman, Video FX.
Ian Dow, OB Lighting E.M.
Don Babbage, Studio Lighting Director.
Richard Wilson, Technical Co-Ordinator.

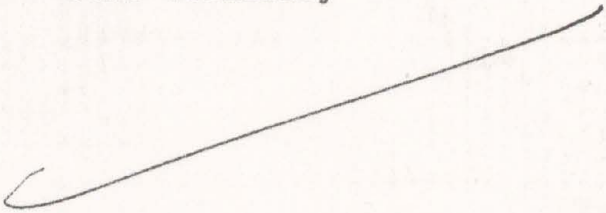
Who-Does-What Meeting

Sorry it's such short notice, but the only day
that everyone's available is next Monday, 25th
April. So - to confirm - it will be at my house:

at 1100 to discuss the
OB story. Hopefully Don Babbage and Richard
Wilson will join us at lunchtime for a drink and
a snack, and then we'll discuss the studio story
in the afternoon.
See everyone soon.

Jane

Jane Wellesley



Episode 1.Prog. No. 50/LDL K244J

<u>Model Shot 1.</u>	Video FX	Planet in Space.
<u>Sc. 1/1.</u>	Vis FX	Fun Guns - red and yellow machine guns (tommy gun design?). Practical firing with Smoke FX.
<u>Sc. 1/3.</u>	Design/ Tech. Co-Ord.	Practical TV monitor.
<u>Sc. 1/5.</u>	Vis FX/ Design	Ideas for Kandy Kitchen: Moving Heath Robinson mechanics (working models?). Simmering cauldrons. 2 Dentist chairs - levers. Pipes, levers and ovens (practical!) Tube map with lights. Lighted skulls and general light FX.
<u>Sc. 1/8.</u>	Vis FX/ Design	Happiness Patrol vehicle.
<u>Sc. 1/9.</u>	Vis FX/ Design	The Waste Pipe - practical for Fondant Execution. Sticky substances.
<u>Sc. 1/10.</u>	Vis FX Vis FX/ Make-up/ Costume	Cauldrons of brightly coloured boiling syrupy substances. The Kandy Man - Robotic skeleton (not seen til end) covered in sweet brightly coloured substances. Chubby and jolly looking but gives a sinister effect. (Mixture of Tin Man from Wizard of Oz and the Liquorice Allsorts Man?) He's tall and powerful. Skin and lips suggest sugar confections. Edible glasses and pens etc. Cuts finger off and puts it back on. Feet make sucking FX on ground. Black teeth.

<u>Sc. 2/9.</u>	Vis FX	Liquid (sugar) dripping from pipe in ceiling.
<u>Sc. 2/16.</u>	Vis FX	Spear thrown into wall.
<u>Sc. 2/17.</u>	Vis FX	Sugar stalactite.
<u>Sc. 2/22.</u>	Vis FX	2 Sniper guns that can be assembled.
<u>Sc. 2/27.</u>	Vis FX	Small water fire extinguisher?
<u>Sc. 2/28.</u>	Vis FX	Practical soda syphon? (Should above two items be specifically designed?)
<u>Sc. 2/30.</u>	Vis FX	Nitro Nine explosion.
<u>Sc. 2/35.</u>	Video FX	Sniper sight.
<u>Sc. 2/45.</u>	Vis FX	Small trickle of foam.
<u>Episode 3.</u>		
<u>Prog. No. 50/LDL K246X</u>		
<u>Sc. 3/1.</u>	Vis FX	Speaker blasted off wall.
<u>Sc. 3/11.</u>	Vis FX	Doctor's large fob watch?
<u>Sc. 3/23.</u>	Vis FX	Can of Nitro Nine.
<u>Sc. 3/26.</u>	Vis FX	Sugar syrup rock fall on Fifi.
<u>Sc. 3/27+29.</u>	Vis FX	Clouds of dust etc.
<u>Sc. 3/32.</u>	Vis FX	Helen A's wireless - a special design?
<u>Sc. 3/38.</u>	Vis FX	Kandy Kitchen phone - special design? Red hot poker.

<u>Sc. 1/13.</u>	Vis FX	Exploding light on top of Tardis. Gun shots and hits.
<u>Sc. 1/14.</u>	Design/ Tech.C-0	TV Monitors.
<u>Sc. 1/15.</u>	Design/ Vis FX/ Video FX/ Tech.C-0	Arcadia Games Machines - firing and hits. Monitors in Machine. Go Kart - practical as part of game and can be separated to move independently.
<u>Sc. 1/22.</u>	Vis FX	Lurid red foam gushes over victim and kills him.
<u>Sc. 1/26.</u>	Vis FX	Fifi - a live animal suitably disguised to look disgusting!
<u>Sc. 1/32.</u>	Vis FX	Guns firing and hits.
<u>Sc. 1/33.</u>	Vis FX/ Make-up	The Pipe People - presently thinking of PORGS (suitably made up) rather than puppets, but this is still open to speculation.
<u>Sc. 1/38.</u>	Design/ Vis FX?	Fire Pole for people to slide down. ?Kirby wires. Ace climbs up.
<u>Sc. 1/42.</u>	Vis FX	Machine gun firing and hits.
<u>Sc. 1/43.</u>	Vis FX	Large hammer for Kandy Man?
<u>Episode 2.</u>		
<u>Prog. No. 50/LDL K245D</u>		
<u>Sc. 2/5.</u>	Vis FX	Strange coloured liquid substances and test tubes.
<u>Sc. 2/7.</u>	Vis FX	Bottle of lemonade, which also breaks.

<u>Sc. 3/38.</u> <u>contd.</u>	Vis FX	Fire from ovens which catches Kandy Man.
<u>Sc. 3/39.</u>	Vis FX	Speakers shot off wall.
<u>Sc. 3/46.</u>	Vis FX	Kandy Man's robotic skeleton and sugary substances dripping etc.
<u>Sc. 3/49.</u>	Video FX	Console message.
<u>Sc. 3/50.</u>	Vis FX	Nitro Nine cannisters.
<u>Model Shot 1.</u>	Video FX	A spacecraft leaving planet.
<u>Sc. 3/51.</u>	Video FX	Console message changes.
<u>Sc. 3/52.</u>	Vis FX	Explosion in Pipe.
<u>Sc. 3/53.</u>	Vis FX	A gun for Helen A to come out of suitcase. Gun shot out of hand.
<u>Sc. 3/56.</u>	Vis FX	Kandy Man's coin.

Ext.

29th April 1988

Marmont Management, Ltd.,
Langhan House,
308 Regent Street,
London W1R 5AL.

Dear

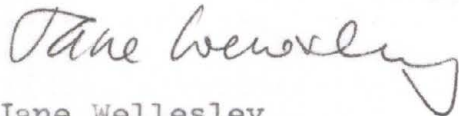
As discussed, please find enclosed scripts of the
DOCTOR WHO story "THE HAPPINESS PATROL", which Chris
Clough is directing.

Chris would be delighted if Patricia Routledge would
like to play the part of HELEN A., the ruler of
Terra Alpha. The dates for this are 14th July to
11th August.

I'd be grateful if you would read the scripts and
let us know whether you think the part would appeal
to Miss Routledge or not.

I look forward to hearing from you.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7L
Drama Series & Serials

Enc.

Ext.

29th April 1988

Tim Scott, Esq.,

Dear Mr. Scott,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing.

Chris would be very pleased if you would like to play the part of ERNEST P. the Forum doorman, who appears in Episodes 2 and 3.

The overall dates for recording this story are 14th July - 11th August but it's unlikely that you would be required for more than two of the four weeks. However, until our Production Manager has scheduled the studios we won't know whether it would be the first two weeks of this period or the last two.

I'd be grateful if you could let us know your decision as soon as possible.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7L
Drama Series & Serials

Ext.

29th April 1988

John Normington, Esq.,

Dear Mr. Normington,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL" for you to look at before meeting Chris Clough, the director, on Wednesday.

Chris was thinking of you as a possible TREVOR S - the man from the Intergalactic Census Bureau!

Look forward to seeing you on Wednesday - eleven o'clock at Union/Threshold House on Shepherds Bush Green.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7L
Drama Series & Serials

Enc.

From: *Une*

Room No. &
Building:

Tel.
Ext.:

date:

Subject:

To:

File.

*Keith Johnson - Aston,
230 Scene Block.*

*Aston,
Rm 215 Scene Block.*

*Oliver Elmes - for information,
Rm 3334 TC*

June.

John.

CAST 7L

CHARACTER	EPISODES	CAT. FEE	TOTAL
DOCTOR	1, 2, 3		
ACE	1, 2, 3		
HELEN A	1, 2, 3		
EARL SIGMA	1, 2, 3		
KANDY MAN	1, 2, 3		
GILBERT M	1, 2, 3		
DAISY K	1, 2, 3		
JOSEPH C	1, 2, 3		
TREVOR SIGMA	1, 2, 3		
SUSAN Q	1, 2, 3		
SILAS P	1		
WOMAN	1		
WARDEN	1		
HAROLD V	1		
PRISCILLA P	1, 2, 3		
WULFRIC	2, 3		
WENCES	2, 3		
SID S	2		
STAN S	2		
ERNEST P	2, 3		
NEWSCASTER	3 (v/o)		
FIFI	2, 3	(?)	
TOTAL;	26,434	EXCLUSIVE OF OVERTIME ETC.	

WALK-ONS 7L

6 X PIPE PEOPLE X WOI X 4 DAYS

15 DRONES X WOI X 1 DAY

1 EXECUTION VICTIM X 1 DAY X WOI

8 X FORUM QUEUE X WOI X 1 DAY

5 HAPPINESS PATROL GUARDS X WOI X 4 DAYS

FURTHER 5 H.P. GUARDS FOR FIGHT V. DRONES X WOI X 1 DAY

TOTAL; 3698 excluding any rehearsals

Above dependent on what sets are allocated to which studio stand.

Strand/Series Title DOCTOR WHO				ARTIST'S (CONTRIBUTORS) REQUISITION			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building	
Costing Number As below.				Contracts Asst.: Maggie Anson		S.303 S.H.	
Prod. Costing Wk(s)		Channel BBC-1					
Programme Identificat'n Number 50/LDL K244J. 5D. 6X		Studio TC6 TC8					
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s) 30 32					
Filming/O.B. date(s) -		Week(s)					
		Room No. / Building		Tel. Extn.		Department	
Producer John Nathan-Turner		304 Union				S & S	
Director Chris Clough		301 Union				S & S	
Designer John Asbridge		407 Sc. Blk.				Design	
				File Copy		1	
				Date		5.5.88	

RECORDING TIMES	PROGRAMME DURATION 3 x 25'	ALLOCATION FOR ARTISTS £ 26,434
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<p align="center">REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)</p> <p>Read Through: 1100 on Thursday 14th July at TRR. Rehearsals: 15th - 25th July & 1st - 9th August.</p> <p>NB: Booking dates to follow.</p>	
--	--

<p align="center">FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)</p>	
---	--

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
SYLVESTER McCOY James Sharkey		THE DOCTOR	Eps 1-3.
SOPHIE ALDRED June Epstein		ACE	Eps 1-3.
		HELEN A.	Eps 1-3. 15th July - 11th Aug. + R/T.
RONALD FRASER Howes & Prior		JOSEPH C.	Eps 1-3. 15th July - 11th Aug. + R/T.
DAVID JOHN POPE ✓ Bourne & Corner		KANDYMAN	Eps 1-3. 22nd July - 11th Aug. + R/T.
<p align="right">Signature of Producer/Director</p>			

Strand/Series Title	DOCTOR WHO		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title	DOCTOR WHO 7L		Page No.	2.
Episode/Sub. Title	Episodes 1-3.			
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
HAROLD INNOCENT ✓ Susan Angel		GILBERT M.	Eps 1-3 15th July - 11th Aug. + R/T.
RICHARD SHARP ✓ JLM Management		EARL SIGMA	Eps 1-3. 15th July - 11th Aug. + R/T.
JOHN NORMINGTON ✓ Dolly Haslett at Peter Browne		TREVOR SIGMA	Eps 1-3 15th July - 11th Aug. + R/T.
LESLEY DUNLOP Annette Stone		SUSAN Q.	Eps 1-3. 15th July - 11th Aug. + R/T.
GEORGINA HALE ✓ David Daly		DAISY K.	Eps 1-3. 15th July - 11th Aug. + R/T.
RACHEL BELL ✓ Nicki Van Gelder at Jeremy Conway		PRISCILLA P. (WARDER in Ep.1.)	Eps 1-3. 15th July - 11th Aug. + R/T.
MARY HEALEY Fraser & Dunlop		WOMAN KILLJOY	Ep 1. 16th-29th July + R/T.
JONATHAN BURN ✓ International Artistes		SILAS P.	Ep.1. 15th July - 11th Aug. + R/T.
TIM BARKER ✓ Focus Management		HAROLD V.	Ep 1. 30th July - 11th Aug. + R/T.
		SID S.	Ep 2. 16th-29th July + R/T.
Signature of Producer/Director:			

Strand/Series Title	DOCTOR WHO		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title	DOCTOR WHO 7L		Page No.	3.
Episode/Sub. Title	Episodes 1-3.			
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
TIM SCOTT ✓ Rogues & Vagabonds		STAN S.	Ep 2. 16th-29th July + R/T.
		ERNEST P.	Eps 2+3. 16th-29th July + R/T.
RYAN FREEDMAN (12) Sylvia Young		WULFRIC (?CHILD)	Eps 2+3.
PHILIP NEVE Sylvia Young		WENCES (?CHILD)	Eps 2+3.
		FIFI (VO)	Eps 1-3.
		NEWSCASTER (VO)	Ep 3.
		<i>Chris Clough</i> Signature of Producer/Director: (for Chris Clough)	

Ext.

6th May 1988

David John Pope,

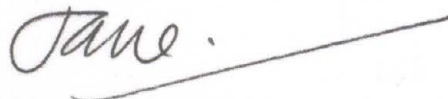
Dear David,

Please find enclosed scripts of the DOCTOR WHO story "The Happiness Parol" that Chris Clough was describing to you yesterday. As I'm sure you've heard by now, Chris would be very pleased if you would like to play the part of the KANDYMAN who appears in all three episodes.

The overall dates for this story are 14th July - 11th August. At the moment we don't know how the Kandyman's scenes are going to be scheduled between the two studios, so you may be required for the whole four weeks, or it might be just the first or last two weeks of the period. The Read Through will be at 1100 on Thursday 14th July at the North Acton Rehearsal Rooms. Lynn, our AFM, will be contacting you nearer the date to confirm time and place.

I hope you like the scripts.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. &
Building: 304 Union House

Tel.
Ext.:

date: 9th May 1988

Subject: DOMINIC GLYNN

To: Maggie Anson

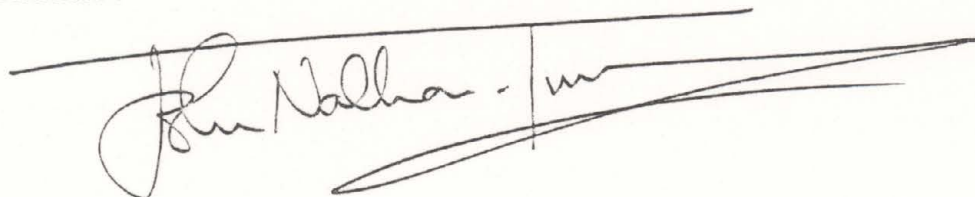
cc. Music Copyright

Please engage Dominic Glynn to compose and execute the Incidental Music for Doctor Who 7L - "The Happiness Patrol" (3 eps x 25').

Dominic's address is

Tel: _____

Thanks.

A handwritten signature in dark ink, appearing to read 'John Nathan-Turner', with a long horizontal line extending to the right.

(John Nathan-Turner)

kme

Brand/Series Programme Episode/ Title				DOCTOR WHO				DOCTOR WHO 7L				Episodes 1-3.				As below.				Prod. Costing Wk(s)		Channel BBC-1		Studio TC6 TC8		Week(s) 30 32		Week(s)		Room No. / Building		Tel. Extn.		Department		File Copy		Date Sent		Date Received							
Distribution				Denotes Recipient				To:—				Room No. and Building				Asst. to Graphic Design Man.		214 Sc. Blk. TC.		7		Floor Manager		4023 TC.		1		P.S.U.		100A Sc. Blk. TC.		1		QUOTE		£											
Date																																															
ACCEPTED																																															
Date																																															
Three copies of each set of these forms will be used as the Contract.																																															

Please may we have the following programmed for the Aston session booked for Thursday 12th May 0900-1245:

Opening Title

1. THE HAPPINESS PATROL
by GRAEME CURRY

Many thanks,

Jane

Jane Wellesley

Ext.

9th May 1988

Miss Rachel Bell,
c/o Stage Door,
Theatre Royal,
Theatre Square,
Nottingham,
NG1 5ND.

Dear Miss Bell,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be very pleased if you would like to play the part of the WARDER/PRISCILLA P. who appears in all three episodes. For some reason the writer has called her WARDER in Episode 1 and then PRISCILLA in Episodes 2 and 3.

The dates for this would be 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

The scripts describe Terra Alpha as a bright, Disneyish world of primary colours. However, the intention is to opt for the much more sinister feel of decay under a once glossy exterior with everything rather faded and crumbling - more Blade Runner than Disney!

I do hope you like the scripts and look forward to hearing your decision as soon as possible.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

9th May 1988

Miss Rosalind Ayres,

Dear Miss Ayres,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be very pleased if you would like to play the part of SUSAN Q. who appears in all three episodes.

The dates for this would be 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

The scripts describe Terra Alpha as a bright, Disneyish world of primary colours. However, the intention is to opt for the much more sinister feel of decay under a once glossy exterior with everything rather faded and crumbling - more Blade Runner than Disney!

I do hope you like the scripts and look forward to hearing your decision as soon as possible.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

9th May 1988

Miss Georgina Hale,

Dear Miss Hale,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be very pleased if you would like to play the part of DAISY K. who appears in all three episodes.

The dates for this would be 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

The scripts describe Terra Alpha as a bright, Disney-ish world of primary colours. However, the intention is to opt for the much more sinister feel of decay under a once glossy exterior with everything rather faded and crumbling - more Blade Runner than Disney!

I do hope you like the scripts and look forward to hearing your decision as soon as possible.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

FROM: Planning Co-ordinator, Programme Planning

ROOM: 6055 T.C.

SUBJECT: CURRENT STUDIO ARRANGEMENTS

EBX: TC

TO: Manager LDL c.c. June Collins

DATE: 10th May 1988

This is to confirm the following REVISION

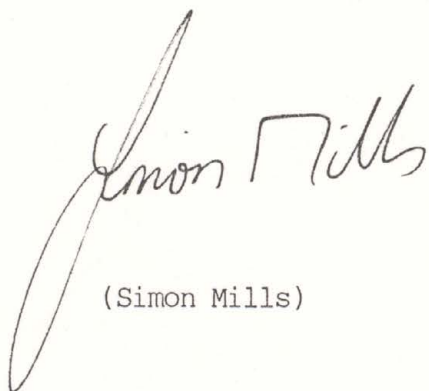
PRODUCTION: DOCTOR WHO (7L) - 'THE HAPPINESS PATROL'

DEPARTMENT: LDL PROD. WEEK: 30

DIRECTOR/PRODUCER: CLOUGH PROD. DAY: TUE-THU

COSTING No.: 1/LDL K244J STUDIO: TC6

- NOW WED-FRI -

A handwritten signature in black ink, appearing to read 'Simon Mills'. The signature is stylized with a large, sweeping initial 'S'.

(Simon Mills)

Ext.

10th May 1988

Miss Prunella Ransome,

Dear Miss Ransome,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be very pleased if you would like to play the part of SUSAN Q. who appears in all three episodes.

The dates for this would be 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

The scripts describe Terra Alpha as a bright, Disneyish world of primary colours. However, the intention is to opt for the much more sinister feel of decay under a once glossy exterior with everything rather faded and crumbling - more Blade Runner than Disney!

I do hope you like the scripts and look forward to hearing your decision as soon as possible.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

11th May 1988

Harold Innocent, Esq.,

Dear Mr. Innocent,

Please find enclosed scripts for the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be very pleased if you would like to play the part of GILBERT M. who appears in all three episodes.

The overall dates for this are 15th July - 11th August with a Read Through on the morning of Thursday 14th July. However, at present we are not sure if Gilbert M. will be required throughout that period, or only for part of it.

I'd be grateful if you would let us know as soon as possible if you would like to play the part.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials



Enc.

✓
From: Jane Wellesley, P.A. "DOCTOR WHO 7K/L".
Room No. & Building: 301 Union Tel. Ext.: date: 12.5.88
Subject: CHRIS CLOUGH/JOHN NATHAN-TURNER CASTING INTERVIEWS.
To: Reception, Union/Threshold.

FRIDAY 13th MAY

Children

1000	Dean Martin	(Boden Agency)
	* Billy Hassen	(Barbara Speake)
	X Ross Thompson	
	Andrew Vyvyan	
1020	* Steven Martin	(Corona)
	* Charles Martin	
	Jonathan Andrews	
1040	Ben Davis	
	Jessie Weed	
	* Daniel Shawe	
	Kee Pearce	
1100	Greg Jeakins	(Sylvia Young)
	* Ryan Freedman	
	* Philip Neve	
	Justin Danico	
1120	Sam Curtis	
	Nick Askew	
	Scott Wyer	
	* Dean Magri	
1140	Philip Palmer	(Bright Sparks)
	Scott Franham	

/contd.

INTERVIEW FORMS:

NAME PHILIP NEVE

CHARACTER WENCES

ADDRESS

.....

.....

Tel:

Agent SYLVIA YOUNG

Tel:

Notes :

[Please attach photos]

Age 12

Im 60.

INTERVIEW FORMS:

NAME RYAN FREEDMAN

CHARACTER WULFIC

ADDRESS

.....

.....

Tel:

Sylvia

Agent ~~Sylvia~~ Youngs

Tel:

Notes :

[Please attach photos]

W1411

Age 12.

INTERVIEW FORMS:

NAME Lee Pearce

CHARACTER N/S

ADDRESS

.....

.....

Tel:

Agent Sylvia Young

Tel:

Notes :

Hr. 4'9"

Age 13.



INTERVIEW FORMS:

NAME STEVEN MARTIN
ADDRESS CORONA ACADEMY
RAVENSCOURT PK.
CHISWICK W.4

Tel:

Agent CORONA

Tel:

Notes :

5'11"
12 (13 in June).

CHARACTER N/S



INTERVIEW FORMS:

NAME CHARLES MARTIN

CHARACTER NS

ADDRESS

.....

.....

Tel: ↓

Agent

Tel:

Notes :

5' 2 1/2

12 (13 in June).



INTERVIEW FORMS:

NAME BILLY MASSIAN

CHARACTER Nls.

ADDRESS

.....

.....

Tel:

Agent ^{Shirley} Mrs Collins (Barbara Speake Agency)

Tel:

Notes :

HT: 4'10"

Age: 12

Fasteners

Dear John

Splash

Commercials.



CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

APPLICATION FORM FOR PERFORMANCE BY CHILDREN

(Note—It is important that this form, duly completed, should be sent so as to reach the licensing authority **not less than twenty-one days** before the first performance for which the licence is requested, since the licensing authority may otherwise refuse to grant a licence.)

Application to the Basildon, South West Essex Council.

PART I

(TO BE COMPLETED BY THE APPLICANT)

1. I hereby apply for a licence under section 37 of the Children and Young Persons Act 1963 authorising the child (*insert name of child*) PHILIP NEVE

* (1) to take part in performances on the dates specified in item 4(i) of the Annex to this Part.

~~*(2) to take part in performances on the number of days and during the period specified in item 4(ii) of the Annex to this Part (a).~~

2. I certify that to the best of my knowledge the particulars contained in the Annex to this Part are correct.

3. I attach the following:—

(a) the birth certificate of the child or other satisfactory evidence of the child's age;

(b) two identical prints (unmounted) of a photograph of the child taken during the six months preceding the date of this application;

(c) a copy of the contract, draft contract or other documents containing particulars of the agreement regulating the child's appearance in the performances for which the licence is requested;

*(d) a declaration under section 38(1) (a) or (b) of the Children and Young Persons Act 1963.

4. I understand that if a licence is granted to me it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....

On behalf of the British Broadcasting Corporation

Appropriate
BBC
Address

(Head of Artists Contracts Dept., Tel.
(BBC TV Centre,
(Wood Lane,
LONDON W12 7RJ.

ANY QUERIES RELATING TO THIS APPLICATION
SHOULD BE DIRECTED TO :—

* Delete if inapplicable.

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

ANNEXE TO PART I

PARTICULARS CONNECTED WITH THE PERFORMANCE IN WHICH THE CHILD IS TO TAKE PART

- | | |
|--|---|
| <p>1. Name and nature (a) of the performances in respect of which the licence is requested.</p> | <p>DOCTOR WHO 7L: Episodes 2 & 3.</p> |
| <p>2. Description of the child's part.</p> | <p>WENCES (PIPE PERSON)</p> |
| <p>3. Place of the performances in respect of which the licence is requested (b).</p> | <p>BBC Television Centre,
Wood Lane, London W12 7RJ.</p> |
| <p>4. (i) The dates of performances for which the licence is requested, or
(ii) The number of days, and the period during which, it is requested that the child may take part in performances (c).</p> | <p>28th/29th July 1988
10th/11th August 1988</p> |
| <p>5. Time and duration of performances in respect of which the licence is requested.</p> | <p>2 x 25 min. episodes.</p> |
| <p>6. Approximate duration of the child's appearances in the performances in respect of which the licence is requested.</p> | <p>Approx. 5 mins. per episode.</p> |
| <p>7. The amount of night-work (if any) for which approval will be sought from the local authority under Regulation 30 of the Children (Performances) Regulations 1968 stating—
(i) the approximate number of days,
(ii) the approximate duration on each day.</p> | <p>Extension to 2200 requested on four studio days above.</p> |
| <p>8. The sums to be earned by the child in taking part in the performances in respect of which the licence is requested.</p> | |
| <p>9. Proposed arrangements for rehearsals taking place during the fourteen days preceding the first performance for which the licence is requested, stating in respect of each rehearsal—
(i) the date,
(ii) the place,
(iii) the approximate duration.</p> | <p>Rehearsals: 22nd July 1988 + 5 other $\frac{1}{2}$ days in period 14th-26th July 1988. Also $\frac{1}{2}$ days on 5th & 8th August + 5 other $\frac{1}{2}$ days in period 1st-9th August 1988. At BBC Rehearsal Rooms, Victoria Road, North Acton, London W3 6UL.</p> |
| <p>10. The days or half days on which leave of absence from school is requested to enable the child to take part in performances for which the licence is requested or in rehearsals.</p> | <p>Any rehearsal dates which fall before 18th July when summer holidays start.</p> |
| <p>11. Proposed arrangements (if any) under Regulation 10 of the Children (Performances) Regulations 1968 for the education of the child during the period for which the licence is requested stating—
(i) the name and address of the school to be attended, or
(ii) (a) the name, address and qualification of the proposed private teacher,
(b) the place where the child will be taught,
(c) the proposed course of study,
(d) the number of other children to be taught by the private teacher at the same time as the child in respect of whom this application is made, and the sex and age of each such child,
(e) whether the child is to receive the required amount of education in accordance with Regulation 10(4)(a) or Regulation 10(4)(b).</p> | |

(a) Nature of the performances, e.g. theatrical, filming, television, etc.

(b) This includes the places at which work on location is to be done.

(c) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

12. The name of the local authority (if any) which has previously approved the appointment of the private teacher for the purposes of a licence.
13. The name, address and description of the proposed matron.
14. The name of the local authority (if any) which has previously approved the appointment of the matron for the purposes of a licence.
15. The number of other children to be in the charge of the matron during the time when she would be in charge of the child in respect of whom this application is made, and the sex and age of each such child.
16. The address of the lodgings where the child will live if a licence is granted by reason of which the child has to live elsewhere than at the place where he would otherwise live, the name of the householder and the number of other children who will live in the same lodgings.
17. Approximate length of time which the child will spend travelling—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal,
 and the arrangements (if any) for transport—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal.
18. Name of any other licensing authority to which an application has been made for another child to take part in performances to which this application relates.

(Arranged by Sylvia Youngs)

Two boys - Ages: 12 & 13.

Approx. $1\frac{1}{4}$ hours each way.
Matron will collect boys from Sylvia Youngs and return them there.

I.L.E.A.
Redbridge.
Havering.

PART II

(TO BE COMPLETED BY A PARENT)

(Note—Parent includes a guardian or other person who has for the time being the charge of or control over the child.)

Please give the following particulars:—

1. Full name of child.
2. Date of birth of child.
3. Address of child.
4. Name and address of schools attended by the child during the twelve months preceding the date of this application or, if he has not attended school, the name and address of his private teacher.
5. Particulars of each licence granted during the twelve months preceding the date of this application by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date on which the licence was granted,
 - (iii) the dates and nature of the performances.

6. Particulars of each application for a licence made during the twelve months preceding the date of this application and refused by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date of the application,
 - (iii) the reasons (if known) for the refusal to grant a licence.
7. Particulars of each performance for which a licence was not required in which the child took part during the twelve months preceding the date of this application, stating in each case—
 - (i) the date,
 - (ii) the place,
 - (iii) the nature of the performance,
 - (iv) the name of the person responsible for the production of the performance in which the child took part.
8. Dates (if any) on which the child has been absent from school during the twelve months preceding the date of this application by reason of his taking part in a performance.
9. Particulars of any other form of employment in which the child is employed during the twenty-eight days preceding the day of the first performance for which the licence is requested stating—
 - (i) the nature of the employment,
 - (ii) the days on which the child is employed,
 - (iii) the times during which the child is employed.
10. Particulars relating to the sums earned by the child during the twelve months preceding the date of this application stating—
 - (i) whether the sums earned were in respect of performances for which a licence was granted, performances for which a licence was not required or other forms of employment,
 - (ii) the amount of the sums earned,
 - (iii) the date on which payment was received,
 - (iv) the name, address and description of the person from whom the payment was received.

I support this application for a licence.

I certify that to the best of my knowledge the foregoing particulars are correct and I understand that if a licence is granted it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....
(Parent)

Full Name:

Address:

Relationship to child:*

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

* State whether parent, guardian or other person having for the time being the charge of or control over the child.

CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

APPLICATION FORM FOR PERFORMANCE BY CHILDREN

(Note—It is important that this form, duly completed, should be sent so as to reach the licensing authority **not less than twenty-one days** before the first performance for which the licence is requested, since the licensing authority may otherwise refuse to grant a licence.)

Application to the **Redbridge**

Council

PART I

(TO BE COMPLETED BY THE APPLICANT)

1. I hereby apply for a licence under section 37 of the Children and Young Persons Act 1963 authorising the child (*insert name of child*) **RYAN FREEDMAN**

* (1) to take part in performances on the dates specified in item 4(i) of the Annexe to this Part.

~~*(2) to take part in performances on the number of days and during the period specified in item 4(ii) of the Annexe to this Part (a).~~

2. I certify that to the best of my knowledge the particulars contained in the Annexe to this Part are correct.

3. I attach the following:—

- (a) the birth certificate of the child or other satisfactory evidence of the child's age;
- (b) two identical prints (unmounted) of a photograph of the child taken during the six months preceding the date of this application;
- (c) a copy of the contract, draft contract or other documents containing particulars of the agreement regulating the child's appearance in the performances for which the licence is requested;

*(d) a declaration under section 38(1) (a) or (b) of the Children and Young Persons Act 1963.

4. I understand that if a licence is granted to me it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....

On behalf of the British Broadcasting Corporation

Appropriate
BBC
Address

(Head of Artists Contracts Dept., Tel.
(BBC TV Centre,
(Wood Lane,
LONDON W12 7RJ.

ANY QUERIES RELATING TO THIS APPLICATION
SHOULD BE DIRECTED TO :—

* Delete if inapplicable.

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

ANNEXE TO PART I

PARTICULARS CONNECTED WITH THE PERFORMANCE IN WHICH THE CHILD IS TO TAKE PART

- | | |
|--|---|
| <p>1. Name and nature (a) of the performances in respect of which the licence is requested.</p> | <p>DOCTOR WHO 7L: Episodes 2 & 3.</p> |
| <p>2. Description of the child's part.</p> | <p>WULFRIC (PIPE PERSON)</p> |
| <p>3. Place of the performances in respect of which the licence is requested (b).</p> | <p>BBC Television Centre,
Wood Lane, London W12 7RJ.</p> |
| <p>4. (i) The dates of performances for which the licence is requested, or
(ii) The number of days, and the period during which, it is requested that the child may take part in performances (c).</p> | <p>28th/29th July 1988
10th/11th August 1988</p> |
| <p>5. Time and duration of performances in respect of which the licence is requested.</p> | <p>2 x 25 min. episodes.</p> |
| <p>6. Approximate duration of the child's appearances in the performances in respect of which the licence is requested.</p> | <p>Approx. 4 mins. per episode.</p> |
| <p>7. The amount of night-work (if any) for which approval will be sought from the local authority under Regulation 30 of the Children (Performances) Regulations 1968 stating—
(i) the approximate number of days,
(ii) the approximate duration on each day.</p> | <p>Extension to 2200 requested on four studio days above.</p> |
| <p>8. The sums to be earned by the child in taking part in the performances in respect of which the licence is requested.</p> | |
| <p>9. Proposed arrangements for rehearsals taking place during the fourteen days preceding the first performance for which the licence is requested, stating in respect of each rehearsal—
(i) the date,
(ii) the place,
(iii) the approximate duration.</p> | <p>Rehearsals: 22nd July 1988 + 5 other $\frac{1}{2}$ days in period 14th-26th July 1988. Also $\frac{1}{2}$ days on 5th & 8th August + 5 other $\frac{1}{2}$ days in period 1st-9th August 1988. At BBC Rehearsal Rooms, Victoria Road, North Acton, London W3 6UL.</p> |
| <p>10. The days or half days on which leave of absence from school is requested to enable the child to take part in performances for which the licence is requested or in rehearsals.</p> | <p>Any rehearsal dates which fall before 18th July when summer holidays start.</p> |
| <p>11. Proposed arrangements (if any) under Regulation 10 of the Children (Performances) Regulations 1968 for the education of the child during the period for which the licence is requested stating—
(i) the name and address of the school to be attended, or
(ii) (a) the name, address and qualification of the proposed private teacher,
(b) the place where the child will be taught,
(c) the proposed course of study,
(d) the number of other children to be taught by the private teacher at the same time as the child in respect of whom this application is made, and the sex and age of each such child,
(e) whether the child is to receive the required amount of education in accordance with Regulation 10(4)(a) or Regulation 10(4)(b).</p> | <p>-</p> |

(a) Nature of the performances, e.g. theatrical, filming, television, etc.

(b) This includes the places at which work on location is to be done.

(c) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

12. The name of the local authority (if any) which has previously approved the appointment of the private teacher for the purposes of a licence.
13. The name, address and description of the proposed matron.
14. The name of the local authority (if any) which has previously approved the appointment of the matron for the purposes of a licence.
15. The number of other children to be in the charge of the matron during the time when she would be in charge of the child in respect of whom this application is made, and the sex and age of each such child.
16. The address of the lodgings where the child will live if a licence is granted by reason of which the child has to live elsewhere than at the place where he would otherwise live, the name of the householder and the number of other children who will live in the same lodgings.
17. Approximate length of time which the child will spend travelling—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal,
 and the arrangements (if any) for transport—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal.
18. Name of any other licensing authority to which an application has been made for another child to take part in performances to which this application relates.

(Arranged by Sylvia Youngs)

Two boys - Ages: 12 & 13.

Approx. 1 hour each way.
Matron will collect boys from Sylvia Youngs and return them there.

I.L.E.A.
Basildon, S.W. Essex.
Haverling.

PART II

(TO BE COMPLETED BY A PARENT)

(Note—Parent includes a guardian or other person who has for the time being the charge of or control over the child.)

Please give the following particulars:—

1. Full name of child.
2. Date of birth of child.
3. Address of child.
4. Name and address of schools attended by the child during the twelve months preceding the date of this application or, if he has not attended school, the name and address of his private teacher.
5. Particulars of each licence granted during the twelve months preceding the date of this application by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date on which the licence was granted,
 - (iii) the dates and nature of the performances.

6. Particulars of each application for a licence made during the twelve months preceding the date of this application and refused by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date of the application,
 - (iii) the reasons (if known) for the refusal to grant a licence.
7. Particulars of each performance for which a licence was not required in which the child took part during the twelve months preceding the date of this application, stating in each case—
 - (i) the date,
 - (ii) the place,
 - (iii) the nature of the performance,
 - (iv) the name of the person responsible for the production of the performance in which the child took part.
8. Dates (if any) on which the child has been absent from school during the twelve months preceding the date of this application by reason of his taking part in a performance.
9. Particulars of any other form of employment in which the child is employed during the twenty-eight days preceding the day of the first performance for which the licence is requested stating—
 - (i) the nature of the employment,
 - (ii) the days on which the child is employed,
 - (iii) the times during which the child is employed.
10. Particulars relating to the sums earned by the child during the twelve months preceding the date of this application stating—
 - (i) whether the sums earned were in respect of performances for which a licence was granted, performances for which a licence was not required or other forms of employment,
 - (ii) the amount of the sums earned,
 - (iii) the date on which payment was received,
 - (iv) the name, address and description of the person from whom the payment was received.

I support this application for a licence.

I certify that to the best of my knowledge the foregoing particulars are correct and I understand that if a licence is granted it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date..... Signed..... (Parent)

Full Name:

Address:

Relationship to child:*

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

* State whether parent, guardian or other person having for the time being the charge of or control over the child.

CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

APPLICATION FORM FOR PERFORMANCE BY CHILDREN

(Note—It is important that this form, duly completed, should be sent so as to reach the licensing authority not less than twenty-one days before the first performance for which the licence is requested, since the licensing authority may otherwise refuse to grant a licence.)

Application to the

Havering

Council

PART I

(TO BE COMPLETED BY THE APPLICANT)

1. I hereby apply for a licence under section 37 of the Children and Young Persons Act 1963 authorising the child (*insert name of child*) LEE PEARCE

*(1) to take part in performances on the dates specified in item 4(i) of the Annex to this Part.

~~*(2) to take part in performances on the number of days and during the period specified in item 4(ii) of the Annex to this Part (a).~~

2. I certify that to the best of my knowledge the particulars contained in the Annex to this Part are correct.

3. I attach the following:—

- (a) the birth certificate of the child or other satisfactory evidence of the child's age;
- (b) two identical prints (unmounted) of a photograph of the child taken during the six months preceding the date of this application;
- (c) a copy of the contract, draft contract or other documents containing particulars of the agreement regulating the child's appearance in the performances for which the licence is requested;

*(d) a declaration under section 38(1) (a) or (b) of the Children and Young Persons Act 1963.

4. I understand that if a licence is granted to me it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....

On behalf of the British Broadcasting Corporation

Appropriate
BBC
Address

(Head of Artists Contracts Dept., Tel.
(BBC TV Centre,
(Wood Lane,
LONDON W12 7RJ.

ANY QUERIES RELATING TO THIS APPLICATION
SHOULD BE DIRECTED TO :—

* Delete if inapplicable.

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

ANNEXE TO PART I

PARTICULARS CONNECTED WITH THE PERFORMANCE IN WHICH THE CHILD IS TO TAKE PART

- | | |
|--|---|
| <p>1. Name and nature (a) of the performances in respect of which the licence is requested.</p> | <p>DOCTOR WHO 7L: Episodes 2 & 3.</p> |
| <p>2. Description of the child's part.</p> | <p>NON-SPEAKING PIPE PERSON</p> |
| <p>3. Place of the performances in respect of which the licence is requested (b).</p> | <p>BBC Television Centre,
Wood Lane, London W12 7RJ.</p> |
| <p>4. (i) The dates of performances for which the licence is requested, or
(ii) The number of days, and the period during which, it is requested that the child may take part in performances (c).</p> | <p>28th/29th July 1988
10th/11th August 1988</p> |
| <p>5. Time and duration of performances in respect of which the licence is requested.</p> | <p>2 x 25 min. episodes.</p> |
| <p>6. Approximate duration of the child's appearances in the performances in respect of which the licence is requested.</p> | <p>Approx. 4 mins. per episode.</p> |
| <p>7. The amount of night-work (if any) for which approval will be sought from the local authority under Regulation 30 of the Children (Performances) Regulations 1968 stating—
(i) the approximate number of days,
(ii) the approximate duration on each day.</p> | <p>Extension to 2200 requested on four studio days above.</p> |
| <p>8. The sums to be earned by the child in taking part in the performances in respect of which the licence is requested.</p> | |
| <p>9. Proposed arrangements for rehearsals taking place during the fourteen days preceding the first performance for which the licence is requested, stating in respect of each rehearsal—
(i) the date,
(ii) the place,
(iii) the approximate duration.</p> | <p>Rehearsals: 22nd July 1988 + 2 other $\frac{1}{2}$ days in period 14th-26th July 1988. Also $\frac{1}{2}$ days on 5th & 8th August + 2 other $\frac{1}{2}$ days in period 1st-9th August 1988. At BBC Rehearsal Rooms, Victoria Road, North Acton, London W3 6UL.</p> |
| <p>10. The days or half days on which leave of absence from school is requested to enable the child to take part in performances for which the licence is requested or in rehearsals.</p> | <p>Any rehearsal dates which fall before 18th July when summer holidays start.</p> |
| <p>11. Proposed arrangements (if any) under Regulation 10 of the Children (Performances) Regulations 1968 for the education of the child during the period for which the licence is requested stating—
(i) the name and address of the school to be attended, or
(ii) (a) the name, address and qualification of the proposed private teacher,
(b) the place where the child will be taught,
(c) the proposed course of study,
(d) the number of other children to be taught by the private teacher at the same time as the child in respect of whom this application is made, and the sex and age of each such child,
(e) whether the child is to receive the required amount of education in accordance with Regulation 10(4)(a) or Regulation 10(4)(b).</p> | <p>-</p> |

(a) Nature of the performances, e.g. theatrical, filming, television, etc.

(b) This includes the places at which work on location is to be done.

(c) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

12. The name of the local authority (if any) which has previously approved the appointment of the private teacher for the purposes of a licence.
13. The name, address and description of the proposed matron.
14. The name of the local authority (if any) which has previously approved the appointment of the matron for the purposes of a licence.
15. The number of other children to be in the charge of the matron during the time when she would be in charge of the child in respect of whom this application is made, and the sex and age of each such child.
16. The address of the lodgings where the child will live if a licence is granted by reason of which the child has to live elsewhere than at the place where he would otherwise live, the name of the householder and the number of other children who will live in the same lodgings.
17. Approximate length of time which the child will spend travelling—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal,
 and the arrangements (if any) for transport—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal.
18. Name of any other licensing authority to which an application has been made for another child to take part in performances to which this application relates.

(Arranged by Sylvia Young)

Two boys - Ages: 12.

Approx. 1 hour each way.
Matron will collect boys from Sylvia Youngs and return them there.

I.L.E.A.
Basildon, S.W. Essex.
Redbridge.

PART II

(TO BE COMPLETED BY A PARENT)

(Note—Parent includes a guardian or other person who has for the time being the charge of or control over the child.)

Please give the following particulars:—

1. Full name of child.
2. Date of birth of child.
3. Address of child.
4. Name and address of schools attended by the child during the twelve months preceding the date of this application or, if he has not attended school, the name and address of his private teacher.
5. Particulars of each licence granted during the twelve months preceding the date of this application by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date on which the licence was granted,
 - (iii) the dates and nature of the performances.

6. Particulars of each application for a licence made during the twelve months preceding the date of this application and refused by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date of the application,
 - (iii) the reasons (if known) for the refusal to grant a licence.
7. Particulars of each performance for which a licence was not required in which the child took part during the twelve months preceding the date of this application, stating in each case—
 - (i) the date,
 - (ii) the place,
 - (iii) the nature of the performance,
 - (iv) the name of the person responsible for the production of the performance in which the child took part.
8. Dates (if any) on which the child has been absent from school during the twelve months preceding the date of this application by reason of his taking part in a performance.
9. Particulars of any other form of employment in which the child is employed during the twenty-eight days preceding the day of the first performance for which the licence is requested stating—
 - (i) the nature of the employment,
 - (ii) the days on which the child is employed,
 - (iii) the times during which the child is employed.
10. Particulars relating to the sums earned by the child during the twelve months preceding the date of this application stating—
 - (i) whether the sums earned were in respect of performances for which a licence was granted, performances for which a licence was not required or other forms of employment,
 - (ii) the amount of the sums earned,
 - (iii) the date on which payment was received,
 - (iv) the name, address and description of the person from whom the payment was received.

I support this application for a licence.

I certify that to the best of my knowledge the foregoing particulars are correct and I understand that if a licence is granted it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....
(Parent)

Full Name:

Address:

Relationship to child:*

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

* State whether parent, guardian or other person having for the time being the charge of or control over the child.

CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

APPLICATION FORM FOR PERFORMANCE BY CHILDREN

(Note—It is important that this form, duly completed, should be sent so as to reach the licensing authority **not less than twenty-one days** before the first performance for which the licence is requested, since the licensing authority may otherwise refuse to grant a licence.)

Application to the

I.L.E.A.

Council.

PART I

(TO BE COMPLETED BY THE APPLICANT)

1. I hereby apply for a licence under section 37 of the Children and Young Persons Act 1963 authorising the child (*insert name of child*) **STEVEN MARTIN**

*(1) to take part in performances on the dates specified in item 4(i) of the Annex to this Part.

~~*(2) to take part in performances on the number of days and during the period specified in item 4(ii) of the Annex to this Part (a).~~

2. I certify that to the best of my knowledge the particulars contained in the Annex to this Part are correct.

3. I attach the following:—

- (a) the birth certificate of the child or other satisfactory evidence of the child's age;
- (b) two identical prints (unmounted) of a photograph of the child taken during the six months preceding the date of this application;
- (c) a copy of the contract, draft contract or other documents containing particulars of the agreement regulating the child's appearance in the performances for which the licence is requested;

*(d) a declaration under section 38(1) (a) or (b) of the Children and Young Persons Act 1963.

4. I understand that if a licence is granted to me it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....

On behalf of the British Broadcasting Corporation

Appropriate
BBC
Address

(Head of Artists Contracts Dept., Tel.
(BBC TV Centre,
(Wood Lane,
LONDON W12 7RJ.

ANY QUERIES RELATING TO THIS APPLICATION
SHOULD BE DIRECTED TO :—

* Delete if inapplicable.

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

ANNEXE TO PART I

PARTICULARS CONNECTED WITH THE PERFORMANCE IN WHICH THE CHILD IS TO TAKE PART

- | | |
|--|---|
| <p>1. Name and nature (a) of the performances in respect of which the licence is requested.</p> | <p>DOCTOR WHO 7L: Episodes 2 & 3.</p> |
| <p>2. Description of the child's part.</p> | <p>NON-SPEAKING PIPE PERSON</p> |
| <p>3. Place of the performances in respect of which the licence is requested (b).</p> | <p>BBC Television Centre,
Wood Lane, London W12 7RJ.</p> |
| <p>4. (i) The dates of performances for which the licence is requested, or
(ii) The number of days, and the period during which, it is requested that the child may take part in performances (c).</p> | <p>28th/29th July 1988
10th/11th August 1988</p> |
| <p>5. Time and duration of performances in respect of which the licence is requested.</p> | <p>2 x 25 min. episodes.</p> |
| <p>6. Approximate duration of the child's appearances in the performances in respect of which the licence is requested.</p> | <p>Approx. 4 mins. per episode.</p> |
| <p>7. The amount of night-work (if any) for which approval will be sought from the local authority under Regulation 30 of the Children (Performances) Regulations 1968 stating—
(i) the approximate number of days,
(ii) the approximate duration on each day.</p> | <p>Extension to 2200 requested on four studio days above.</p> |
| <p>8. The sums to be earned by the child in taking part in the performances in respect of which the licence is requested.</p> | <p></p> |
| <p>9. Proposed arrangements for rehearsals taking place during the fourteen days preceding the first performance for which the licence is requested, stating in respect of each rehearsal—
(i) the date,
(ii) the place,
(iii) the approximate duration.</p> | <p>Rehearsals: 22nd July 1988 + 2 other $\frac{1}{2}$ days in period 14th-26th July 1988. Also $\frac{1}{2}$ days on 5th & 8th August + 2 other $\frac{1}{2}$ days in period 1st-9th August 1988. At BBC Rehearsal Rooms, Victoria Road, North Acton, London W3 6UL.</p> |
| <p>10. The days or half days on which leave of absence from school is requested to enable the child to take part in performances for which the licence is requested or in rehearsals.</p> | <p>Any rehearsal dates which fall before 23rd July when summer holidays start.</p> |
| <p>11. Proposed arrangements (if any) under Regulation 10 of the Children (Performances) Regulations 1968 for the education of the child during the period for which the licence is requested stating—
(i) the name and address of the school to be attended, or
(ii) (a) the name, address and qualification of the proposed private teacher,
(b) the place where the child will be taught,
(c) the proposed course of study,
(d) the number of other children to be taught by the private teacher at the same time as the child in respect of whom this application is made, and the sex and age of each such child,
(e) whether the child is to receive the required amount of education in accordance with Regulation 10(4)(a) or Regulation 10(4)(b).</p> | <p></p> |

(a) Nature of the performances, e.g. theatrical, filming, television, etc.

(b) This includes the places at which work on location is to be done.

(c) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

12. The name of the local authority (if any) which has previously approved the appointment of the private teacher for the purposes of a licence.
13. The name, address and description of the proposed matron.
14. The name of the local authority (if any) which has previously approved the appointment of the matron for the purposes of a licence.
15. The number of other children to be in the charge of the matron during the time when she would be in charge of the child in respect of whom this application is made, and the sex and age of each such child.
16. The address of the lodgings where the child will live if a licence is granted by reason of which the child has to live elsewhere than at the place where he would otherwise live, the name of the householder and the number of other children who will live in the same lodgings.
17. Approximate length of time which the child will spend travelling—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal,
 and the arrangements (if any) for transport—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal.
18. Name of any other licensing authority to which an application has been made for another child to take part in performances to which this application relates.

(Arranged by Corona School)

One - twin brother - Age: 13 in June 1988.

Approx. 1 hour each way.
Matron will collect boys from their normal school and return them there.

Basildon, S.W. Essex.
Redbridge.
Haverling.

PART II

(TO BE COMPLETED BY A PARENT)

(Note—Parent includes a guardian or other person who has for the time being the charge of or control over the child.)

Please give the following particulars:—

1. Full name of child.
2. Date of birth of child.
3. Address of child.
4. Name and address of schools attended by the child during the twelve months preceding the date of this application or, if he has not attended school, the name and address of his private teacher.
5. Particulars of each licence granted during the twelve months preceding the date of this application by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date on which the licence was granted,
 - (iii) the dates and nature of the performances.

6. Particulars of each application for a licence made during the twelve months preceding the date of this application and refused by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date of the application,
 - (iii) the reasons (if known) for the refusal to grant a licence.
7. Particulars of each performance for which a licence was not required in which the child took part during the twelve months preceding the date of this application, stating in each case—
 - (i) the date,
 - (ii) the place,
 - (iii) the nature of the performance,
 - (iv) the name of the person responsible for the production of the performance in which the child took part.
8. Dates (if any) on which the child has been absent from school during the twelve months preceding the date of this application by reason of his taking part in a performance.
9. Particulars of any other form of employment in which the child is employed during the twenty-eight days preceding the day of the first performance for which the licence is requested stating—
 - (i) the nature of the employment,
 - (ii) the days on which the child is employed,
 - (iii) the times during which the child is employed.
10. Particulars relating to the sums earned by the child during the twelve months preceding the date of this application stating—
 - (i) whether the sums earned were in respect of performances for which a licence was granted, performances for which a licence was not required or other forms of employment,
 - (ii) the amount of the sums earned,
 - (iii) the date on which payment was received,
 - (iv) the name, address and description of the person from whom the payment was received.

I support this application for a licence.

I certify that to the best of my knowledge the foregoing particulars are correct and I understand that if a licence is granted it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date..... Signed..... (Parent)

Full Name:

Address:

Relationship to child:*

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

* State whether parent, guardian or other person having for the time being the charge of or control over the child.

CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

APPLICATION FORM FOR PERFORMANCE BY CHILDREN

(Note—It is important that this form, duly completed, should be sent so as to reach the licensing authority **not less than twenty-one days** before the first performance for which the licence is requested, since the licensing authority may otherwise refuse to grant a licence.)

Application to the

I.L.E.A.

Council

PART I

* (TO BE COMPLETED BY THE APPLICANT)

1. I hereby apply for a licence under section 37 of the Children and Young Persons Act 1963 authorising the child (*insert name of child*) **CHARLES MARTIN**

*(1) to take part in performances on the dates specified in item 4(i) of the Annex to this Part.

~~*(2) to take part in performances on the number of days and during the period specified in item 4(ii) of the Annex to this Part (a).~~

2. I certify that to the best of my knowledge the particulars contained in the Annex to this Part are correct.

3. I attach the following:—

(a) the birth certificate of the child or other satisfactory evidence of the child's age;

(b) two identical prints (unmounted) of a photograph of the child taken during the six months preceding the date of this application;

(c) a copy of the contract, draft contract or other documents containing particulars of the agreement regulating the child's appearance in the performances for which the licence is requested;

*(d) a declaration under section 38(1) (a) or (b) of the Children and Young Persons Act 1963.

4. I understand that if a licence is granted to me it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....

On behalf of the British Broadcasting Corporation

Appropriate
BBC
Address

(Head of Artists Contracts Dept., Tel.
(BBC TV Centre,
(Wood Lane,
LONDON W12 7RJ.

ANY QUERIES RELATING TO THIS APPLICATION
SHOULD BE DIRECTED TO :—

* Delete if inapplicable.

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

ANNEXE TO PART I

PARTICULARS CONNECTED WITH THE PERFORMANCE IN WHICH THE CHILD IS TO TAKE PART

- | | |
|--|---|
| <p>1. Name and nature (a) of the performances in respect of which the licence is requested.</p> | <p>DOCTOR WHO 7L: Episodes 2 & 3.</p> |
| <p>2. Description of the child's part.</p> | <p>NON-SPEAKING PIPE PERSON</p> |
| <p>3. Place of the performances in respect of which the licence is requested (b).</p> | <p>BBC Television Centre,
Wood Lane, London W12 7RJ.</p> |
| <p>4. (i) The dates of performances for which the licence is requested, or
(ii) The number of days, and the period during which, it is requested that the child may take part in performances (c).</p> | <p>28th/29th July 1988
10th/11th August 1988</p> |
| <p>5. Time and duration of performances in respect of which the licence is requested.</p> | <p>2 x 25 min. episodes.</p> |
| <p>6. Approximate duration of the child's appearances in the performances in respect of which the licence is requested.</p> | <p>Approx. 4 mins. per episode.</p> |
| <p>7. The amount of night-work (if any) for which approval will be sought from the local authority under Regulation 30 of the Children (Performances) Regulations 1968 stating—
(i) the approximate number of days,
(ii) the approximate duration on each day.</p> | <p>Extension to 2200 requested on four studio days above.</p> |
| <p>8. The sums to be earned by the child in taking part in the performances in respect of which the licence is requested.</p> | <p></p> |
| <p>9. Proposed arrangements for rehearsals taking place during the fourteen days preceding the first performance for which the licence is requested, stating in respect of each rehearsal—
(i) the date,
(ii) the place,
(iii) the approximate duration.</p> | <p>Rehearsals: 22nd July 1988 + 2 other $\frac{1}{2}$ days in period 14th-26th July 1988. Also $\frac{1}{2}$ days on 5th & 8th August + 2 other $\frac{1}{2}$ days in period 1st-9th August 1988. At BBC Rehearsal Rooms, Victoria Road, North Acton, London W3 6UL.</p> |
| <p>10. The days or half days on which leave of absence from school is requested to enable the child to take part in performances for which the licence is requested or in rehearsals.</p> | <p>Any rehearsal dates which fall before 23rd July when summer holidays start.</p> |
| <p>11. Proposed arrangements (if any) under Regulation 10 of the Children (Performances) Regulations 1968 for the education of the child during the period for which the licence is requested stating—
(i) the name and address of the school to be attended, or
(ii) (a) the name, address and qualification of the proposed private teacher,
(b) the place where the child will be taught,
(c) the proposed course of study,
(d) the number of other children to be taught by the private teacher at the same time as the child in respect of whom this application is made, and the sex and age of each such child,
(e) whether the child is to receive the required amount of education in accordance with Regulation 10(4)(a) or Regulation 10(4)(b).</p> | <p>-</p> |

(a) Nature of the performances, e.g. theatrical, filming, television, etc.

(b) This includes the places at which work on location is to be done.

(c) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

12. The name of the local authority (if any) which has previously approved the appointment of the private teacher for the purposes of a licence.
13. The name, address and description of the proposed matron.
14. The name of the local authority (if any) which has previously approved the appointment of the matron for the purposes of a licence.
15. The number of other children to be in the charge of the matron during the time when she would be in charge of the child in respect of whom this application is made, and the sex and age of each such child.
16. The address of the lodgings where the child will live if a licence is granted by reason of which the child has to live elsewhere than at the place where he would otherwise live, the name of the householder and the number of other children who will live in the same lodgings.
17. Approximate length of time which the child will spend travelling—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal,
 and the arrangements (if any) for transport—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal.
18. Name of any other licensing authority to which an application has been made for another child to take part in performances to which this application relates.

(Arranged by Corona School)
Brentford/Hounslow.

One - twin brother - Age: 13 in
June 1988.

Approx. 1 hour each way.
Matron will collect boys from
their normal school and return
them there.

Basildon, S.W. Essex.
Redbridge.
Haverling.

PART II

(TO BE COMPLETED BY A PARENT)

(Note—Parent includes a guardian or other person who has for the time being the charge of or control over the child.)

Please give the following particulars:—

1. Full name of child.
2. Date of birth of child.
3. Address of child.
4. Name and address of schools attended by the child during the twelve months preceding the date of this application or, if he has not attended school, the name and address of his private teacher.
5. Particulars of each licence granted during the twelve months preceding the date of this application by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date on which the licence was granted,
 - (iii) the dates and nature of the performances.

6. Particulars of each application for a licence made during the twelve months preceding the date of this application and refused by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date of the application,
 - (iii) the reasons (if known) for the refusal to grant a licence.
7. Particulars of each performance for which a licence was not required in which the child took part during the twelve months preceding the date of this application, stating in each case—
 - (i) the date,
 - (ii) the place,
 - (iii) the nature of the performance,
 - (iv) the name of the person responsible for the production of the performance in which the child took part.
8. Dates (if any) on which the child has been absent from school during the twelve months preceding the date of this application by reason of his taking part in a performance.
9. Particulars of any other form of employment in which the child is employed during the twenty-eight days preceding the day of the first performance for which the licence is requested stating—
 - (i) the nature of the employment,
 - (ii) the days on which the child is employed,
 - (iii) the times during which the child is employed.
10. Particulars relating to the sums earned by the child during the twelve months preceding the date of this application stating—
 - (i) whether the sums earned were in respect of performances for which a licence was granted, performances for which a licence was not required or other forms of employment,
 - (ii) the amount of the sums earned,
 - (iii) the date on which payment was received,
 - (iv) the name, address and description of the person from whom the payment was received.

I support this application for a licence.

I certify that to the best of my knowledge the foregoing particulars are correct and I understand that if a licence is granted it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date..... Signed..... (Parent)

Full Name:

Address:

Relationship to child:*

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

* State whether parent, guardian or other person having for the time being the charge of or control over the child.

CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

APPLICATION FORM FOR PERFORMANCE BY CHILDREN

(Note—It is important that this form, duly completed, should be sent so as to reach the licensing authority not less than twenty-one days before the first performance for which the licence is requested, since the licensing authority may otherwise refuse to grant a licence.)

Application to the

I.L.E.A.

Council

PART I

(TO BE COMPLETED BY THE APPLICANT)

1. I hereby apply for a licence under section 37 of the Children and Young Persons Act 1963 authorising the child (*insert name of child*) **BILENT HASSAN**

* (1) to take part in performances on the dates specified in item 4(i) of the Annex to this Part.

~~* (2) to take part in performances on the number of days and during the period specified in item 4(ii) of the Annex to this Part (a).~~

2. I certify that to the best of my knowledge the particulars contained in the Annex to this Part are correct.

3. I attach the following:—

- (a) the birth certificate of the child or other satisfactory evidence of the child's age;
- (b) two identical prints (unmounted) of a photograph of the child taken during the six months preceding the date of this application;
- (c) a copy of the contract, draft contract or other documents containing particulars of the agreement regulating the child's appearance in the performances for which the licence is requested;

* (d) a declaration under section 38(1) (a) or (b) of the Children and Young Persons Act 1963.

4. I understand that if a licence is granted to me it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date.....

Signed.....

On behalf of the British Broadcasting Corporation

Appropriate
BBC
Address

(Head of Artists Contracts Dept., Tel.
(BBC TV Centre,
(Wood Lane,
LONDON W12 7RJ.

ANY QUERIES RELATING TO THIS APPLICATION
SHOULD BE DIRECTED TO :—

* Delete if inapplicable.

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

ANNEXE TO PART I

PARTICULARS CONNECTED WITH THE PERFORMANCE IN WHICH THE CHILD IS TO TAKE PART

- | | |
|--|---|
| <p>1. Name and nature (a) of the performances in respect of which the licence is requested.</p> | <p>DOCTOR WHO 7L: Episodes 2 & 3.</p> |
| <p>2. Description of the child's part.</p> | <p>NON-SPEAKING PIPE PERSON</p> |
| <p>3. Place of the performances in respect of which the licence is requested (b).</p> | <p>BBC Television Centre,
Wood Lane, London W12 7RJ.</p> |
| <p>4. (i) The dates of performances for which the licence is requested, or
(ii) The number of days, and the period during which, it is requested that the child may take part in performances (c).</p> | <p>28th/29th July 1988
10th/11th August 1988</p> |
| <p>5. Time and duration of performances in respect of which the licence is requested.</p> | <p>2 x 25 min. episodes.</p> |
| <p>6. Approximate duration of the child's appearances in the performances in respect of which the licence is requested.</p> | <p>Approx. 4 mins. per episode.</p> |
| <p>7. The amount of night-work (if any) for which approval will be sought from the local authority under Regulation 30 of the Children (Performances) Regulations 1968 stating—
(i) the approximate number of days,
(ii) the approximate duration on each day.</p> | <p>Extension to 2200 requested on four studio days above.</p> |
| <p>8. The sums to be earned by the child in taking part in the performances in respect of which the licence is requested.</p> | |
| <p>9. Proposed arrangements for rehearsals taking place during the fourteen days preceding the first performance for which the licence is requested, stating in respect of each rehearsal—
(i) the date,
(ii) the place,
(iii) the approximate duration.</p> | <p>Rehearsals: 22nd July 1988 + 2 other $\frac{1}{2}$ days in period 14th-26th July 1988. Also $\frac{1}{2}$ days on 5th & 8th August + 2 other $\frac{1}{2}$ days in period 1st-9th August 1988. At BBC Rehearsal Rooms, Victoria Road, North Acton, London W3 6UL.</p> |
| <p>10. The days or half days on which leave of absence from school is requested to enable the child to take part in performances for which the licence is requested or in rehearsals.</p> | <p>Any rehearsal dates which fall before 23rd July when summer holidays start.</p> |
| <p>11. Proposed arrangements (if any) under Regulation 10 of the Children (Performances) Regulations 1968 for the education of the child during the period for which the licence is requested stating—
(i) the name and address of the school to be attended, or
(ii) (a) the name, address and qualification of the proposed private teacher,
(b) the place where the child will be taught,
(c) the proposed course of study,
(d) the number of other children to be taught by the private teacher at the same time as the child in respect of whom this application is made, and the sex and age of each such child,
(e) whether the child is to receive the required amount of education in accordance with Regulation 10(4)(a) or Regulation 10(4)(b).</p> | |

(a) Nature of the performances, e.g. theatrical, filming, television, etc.

(b) This includes the places at which work on location is to be done.

(c) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

12. The name of the local authority (if any) which has previously approved the appointment of the private teacher for the purposes of a licence.
13. The name, address and description of the proposed matron.
14. The name of the local authority (if any) which has previously approved the appointment of the matron for the purposes of a licence.
15. The number of other children to be in the charge of the matron during the time when she would be in charge of the child in respect of whom this application is made, and the sex and age of each such child.
16. The address of the lodgings where the child will live if a licence is granted by reason of which the child has to live elsewhere than at the place where he would otherwise live, the name of the householder and the number of other children who will live in the same lodgings.
17. Approximate length of time which the child will spend travelling—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal,
 and the arrangements (if any) for transport—
 - (a) to the place of performance or rehearsal,
 - (b) from the place of performance or rehearsal.
18. Name of any other licensing authority to which an application has been made for another child to take part in performances to which this application relates.

(Arranged by Barbara Speake)
I.L.E.A.

None.

Approx. $\frac{1}{2}$ hour each way.
Matron will collect from
Barbara Speakes and return
him there.

Basildon, S.W. Essex.
Redbridge.
Havering.

PART II

(TO BE COMPLETED BY A PARENT)

(Note—Parent includes a guardian or other person who has for the time being the charge of or control over the child.)

Please give the following particulars:—

1. Full name of child.
2. Date of birth of child.
3. Address of child.
4. Name and address of schools attended by the child during the twelve months preceding the date of this application or, if he has not attended school, the name and address of his private teacher.
5. Particulars of each licence granted during the twelve months preceding the date of this application by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date on which the licence was granted,
 - (iii) the dates and nature of the performances.

6. Particulars of each application for a licence made during the twelve months preceding the date of this application and refused by any local authority other than the licensing authority to whom this application is made, stating in each case—
 - (i) the name of the local authority,
 - (ii) the date of the application,
 - (iii) the reasons (if known) for the refusal to grant a licence.
7. Particulars of each performance for which a licence was not required in which the child took part during the twelve months preceding the date of this application, stating in each case—
 - (i) the date,
 - (ii) the place,
 - (iii) the nature of the performance,
 - (iv) the name of the person responsible for the production of the performance in which the child took part.
8. Dates (if any) on which the child has been absent from school during the twelve months preceding the date of this application by reason of his taking part in a performance.
9. Particulars of any other form of employment in which the child is employed during the twenty-eight days preceding the day of the first performance for which the licence is requested stating—
 - (i) the nature of the employment,
 - (ii) the days on which the child is employed,
 - (iii) the times during which the child is employed.
10. Particulars relating to the sums earned by the child during the twelve months preceding the date of this application stating—
 - (i) whether the sums earned were in respect of performances for which a licence was granted, performances for which a licence was not required or other forms of employment,
 - (ii) the amount of the sums earned,
 - (iii) the date on which payment was received,
 - (iv) the name, address and description of the person from whom the payment was received.

I support this application for a licence.

I certify that to the best of my knowledge the foregoing particulars are correct and I understand that if a licence is granted it will be granted subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

Date..... Signed..... (Parent)

Full Name:

Address:

Relationship to child:*

NOTE—Any person who fails to observe any condition subject to which a licence is granted or knowingly or recklessly makes any false statement in or in connection with an application for a licence is liable to a fine not exceeding £100 or imprisonment for a term not exceeding three months or both (section 40 of the Children and Young Persons Act 1963).

* State whether parent, guardian or other person having for the time being the charge of or control over the child.



DOCTOR WHO 7K & 7L

"NEMESIS" by Kevin Clarke (OB)

"THE HAPPINESS PATROL" by Graeme Curry (STUDIO)

PROG. NOS:	50/LDL K 241 B	} 7K
	50/LDL K 242 W	
	50/LDL K 243 P	
	50/LDL K 244 J	
	50/LDL K 245 D	} 7L
	50/LDL K 246 X	

STUDIO DATES: 26th/27th/28th July & 10th/11th Aug.

OB DATES: 22nd-24th June/27th June - 1st July/
& 4th-6th July

REHEARSAL DATES:

15th-21st June (OB); 14th-25th July (1st studio); 1st-9th August (2nd studio)

PRODUCER	JOHN NATHAN-TURNER	304 Union
SCRIPT ED.	ANDREW CARTMEL	312 Union
PROD. ASSOC.	JUNE COLLINS/Finance Asst.: HILARY	305 Union
PROD. SEC.	KATE EASTEAL	BARRATT 304 Union
DIRECTOR	CHRIS CLOUGH	301 Union
A.F.M.	GARY DOWNIE	" "
PROD. ASST.	LYNN GRANT	" "
	JANE WELLESLEY	" "
DESIGNER	JOHN ASBRIDGE	407 Sc.Blk,TC
ASST.		
COSTUME	RICHARD CROFT	3122, TC
MAKE-UP	DORKA NIERADZIK	E112 TC
VS/FX	PERRY BRAHAN	G07, 250 W.A.
ASST.	Paul McGuinness/Mike Tucker	" "
TECH. CO-ORD.	RICHARD WILSON	3319 TC
LIGHT. DIR.		3319 TC
SOUND SUP.	SCOTT TALBOT	3319 TC
SP. SOUND.	DICK MILLS	8, Maida Vale
COMPOSER	KEFF McCULLOCH/ <u>Domonic Glynn</u>	
ION MIXER		
VIDEO EFFECTS	DAVE CHAPMAN	3319 TC
PROP BUYER		
FLOOR ASST.		
BOOKER	MAGGIE ANSON	S303 Sulgrave
Asst.	Phyllis Page	S313 Sulgrave
CAMERA CREW	ALEC WHEAL	3319 TVC
GRAPHICS		
OB CAMERA	JOHN PILBLAD	2005 Kendal Ave.
SOUND REC.		
LIGHTING E.M.	IAN DOW	
PLANNING E.M.		
V.T. EDITOR	HUGH PARSON	B508 TC

Ext.

17th May 1988

Miss Lesley Dunlop,

Dear Lesley,

Remember me - I was the P.A. on "Red Shift" all those years ago! I'm now working with Gary Downie again, for the first time since "Angels" - even more years ago! and a smashing director called Chris Clough. Chris would be very pleased if you would like to play the part of SUSAN Q. in the enclosed DOCTOR WHO story.

The dates for this are 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

The scripts describe Terra Alpha as a bright, Disney-ish world of primary colours. However, the intention is to opt for the much more sinister feel of decay under a once glossy exterior with everything rather faded and crumbling - more Blade Runner than Disney!

I do hope you like the scripts - it would be great to work together again. Please can you let us know your decision as soon as possible.

All the best.

Yours sincerely,

Jane

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Strand/Series Title		DOCTOR WHO		GRAPHICS/GRAPHICS CONTRACT					
Programme Title		DOCTOR WHO 7L		Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title		Episodes 1-3.		To:-		Room No. and Building			
Costing Number		As below.		Prod. Costing Wk(s)		Asst. to Graphic Design Man.		214 Sc. Blk. TC.	7
Programme Identificat'n Number		50/LDL K244J, 5D, 6X		Channel		Floor Manager		4023 TC.	1
Production date(s)		20th/27th/28th July 10th/11th August 1988		Studio		P.S.U.		100A Sc. Blk. TC.	1
Filing/O.B. date(s)		-		Week(s)		QUOTE		£	
						ACCEPTED			
						Date			
						Date			
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.		Department	
Director		Chris Clough		304 Union				S & S	
Designer		John Asbridge		301 Union				S & S	
				407 Sc. Blk.				Design	
								File Copy	
								Date Sent	
								10th MAY 88	

Three copies of each set of these forms will be used as the Contract.

Date Required

Date Received

GRAPHICS REQUIREMENTS FOR STUDIO RECORDING DR WHO ~~WHICH~~ "THE HAPPINESS PATROL"

1. An UNDERGROUND JOURNAL. Only need to see the name of the journal.
The other news need only be suggested.
Possible title " THE GRIEF" in bold print. We are awaiting a clearance through negative checks, which i will let you know asap.
To be Black and White, look quite roughly produced, due to being an underground publication.
Enclosed is Mock Up of type of thing we are thinking about. Including small insert headings.
Sc Ref: Ep 1 Sc 1 Page 2 & Page 67
Please liase designer John Asbridge X on print style and size.
2. POSTER.
Size: Length 33" X 24" Width approx
Produced on poster paper- WHITE
Black print
To read " TONIGHT - ~~THE GRAND HAPPINESS PATROL AUDITIONS~~
THE GRAND HAPPINESS PATROL AUDITIONS
Sc Ref: Ep 1 Sc 42 Page 74
Number Required - 10
As before , please liase designer .
3. Poster of ACE
Size: Length 33" X 24" Width Approx.
Produced on poster paper - WHITE
Black print
Close Up photograph of ACE, the Doctors assistant to be seen very clearly. PHOTO ALREADY AVAILABLE. Ijust need the requirements you need. TRANSPARENCY OR PRINT and SIZE. ACE SIGMA PRINTED JUST BELOW PHOTOGRAPH
HEADING :TONIGHT AT THE FORUM
UNDERNEATH PHOTOGRAPH : THE GRAND HAPPINESS PATROL AUDITION
Sc Ref: Ep 2 Sc 50 Page 84 & 85
Number Required - 6
4. Poster of Daphne S
A character not actually seen in our story. It is exactly the same type of poster as i mention above with a different photograph and different name underneath. The name is DAPHNE.S.

CONT

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	2
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

DR WHO THE HAPPINESS PATROL CONT.....

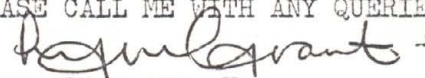
4. POSTER OF DAPHNE S cont... The photo should not show any costume, eg. hats etc
 Goodlooking woman Aged Mid 30's - 40's
 Close up candid shot
 Basically we need a clearable photograph to save
 doing a special session for, as pink paint is going
 to be daubed all over it within seconds of it being seen.
 Poster to be black print on white poster paper.
 Set out as Poster of Ace

Please discuss with me if the photo requirements
 seem confusing.

Number Required - 30

Sc Ref: Ep 2 Sc 54 Page 91

Ep 3 Sc 2 Page 3

MANY THANKS
 PLEASE CALL ME WITH ANY QUERIES

 LYNN GRANT AFM X

Ext.

18th May 1988

Ronald Fraser, Esq.,

Dear Mr. Fraser,

Please find enclosed scripts for the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be very pleased if you would like to play the part of JOSEPH C. who appears in all three episodes.

The dates for this are 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

The scripts describe Terra Alpha as a bright, Disney-ish world of primary colours. However, the intention is to opt for the much more sinister feel of decay under a once glossy exterior with everything rather faded and crumbling - more Blade Runner than Disney!

I do hope you like the scripts and look forward to hearing your decision as soon as possible.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
Drama Series & Serials

Enc.

From: Jane Wellesley, P.A. DOCTOR WHO 7K/L, Series/Serials.

Room No. &
Building:

301 Union

Tel.
Ext.:

date: 20.5.88

Subject: CHANGES OF DATES FOR DOCTOR WHO 7K/L

To:

John Nathan-Turner, Producer.
June Collins, Production Associate.
Andrew Cartmel, Script Editor.
Hilary Barratt, Finance Assistant.
Chris Clough, Director.
Gary Downie, Production Manager.
Lynn Grant, A.F.M.
John Asbridge, Designer.
Philip Harvey, Design Assistant.
Richard Croft, Costume Designer.
Leah Archer, Costume Assistant.
Dorka Nieradzick, Make-up Designer.
Make-up Assistant.
John Charles, Properties Buyer.
Perry Braham, Visual FX Designer.
Paul McGuinness, Visual FX Assistant.
Mike Tucker, Visual FX Assistant.
Les Runham, Prod. Ops. Supervisor (OB).
Prod. Ops. Supervisor (Studio).
Ian Dow, OB Lighting E.M.
Brian Jones, OB Planning E.M.
Ian Leiper, OB Sound Supervisor.
Barry Chaston, OB Camera Supervisor.
Alan Jessop, OB Cameraman.
Colin Conley, OB Rigger Supervisor.
Derek Bailey, OB Chief Electrician.
Don Babbage, Studio Lighting Director.
Richard Wilson, Technical Co-Ordinator.
Scott Talbot, Sound Supervisor.
Mike Weaver, Gram. Op.
Alec Wheal, Camera Supervisor.
Dave Chapman, Video FX.
Barbara Gainsley, OB Vision Mixer.
Shirley Coward, Studio Vision Mixer.
Floor Assistant(s).

Dinner

DOCTOR WHO 7K: "NEMESIS" - All OB

Production Meeting

Tuesday 21st June at 0930 - TRR.

Technical Run/Producer's Run

Tuesday 21st June at 1030 - TRR.

(There will now be no runs on Monday 20th June)

/contd.

DOCTOR WHO 7L: "THE HAPPINESS PATROL" - All Studio

Planning Meeting for Studio 2.

Friday 22nd July at 1230 - TRR.

(After Tech Run for Studio 1.)

This is instead of Friday 29th July when we will
now be in the studio.

Many thanks,

Jane

Jane Wellesley



STUDIO

Strand/Series Title DOCTOR WHO				VISUAL EFFECTS REQUIREMENTS			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:-		Room No. and Building	
Costing Number As below.		Prod. Costing Wk(s)		Visual Effects Org.		G07 250 Western Avenue	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Channel BBC-1		Studio Management Assistants (Co-Ord)		4044, T.C.	
Production date(s) 27th/28th/29th July 10th/11th August 1988		Studio TC6 TC8		T.S.O.		C209, Block C Centre House	
Filming/O.B. date(s) -		Week(s) 30 32					
		Week(s)					
Producer John Nathan-Turner		Room No. / Building 304 Union		Tel. Extn.		Department S & S	
Director Chris Clough		301 Union				S & S	
Designer John Asbridge		407 Sc. Blk.				Design	
						File Copy	
						Date 23rd MAY 1988	

Rehearsal Room Phone No.	Film Location	Date Rec'd
--------------------------	---------------	------------

PLEASE ATTACH MARKED-UP SCRIPT			VISUAL EFFECTS USE ONLY	
DATE REQD. IF KNOWN	ITEM	DESCRIPTION - PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL £
	<p>MAY WE PLEASE HAVE THE FOLLOWING VISUAL EFFECT REQUIREMENTS FOR OUR STUDIO STORY 'THE HAPPINESS PATROL'. RECORDING ON ABOVE AMMENDAD DATES.</p> <p>FOR MORE IN DEPTH INFO PLEASE SPEAK TO PERRY BRAYHAM X</p> <p><u>EPISODE ONE</u></p> <ol style="list-style-type: none"> 1 planet in space 4 Fun Guns F/P 4 Dummy Fun Guns 1 Heath Robinson Model 6 - 8 SIMMERING CAULDRONS 1 Waste Pipe (Nutrosol) Bright Gooley Mix for 6 - 8 Cauldrons 1 Kandy Man Robotic Skeleton 4 Exploding lights 1 or more FIFI puppet/s ? Gun firing hits Large rock candy hammer Stock Effects Assorted Consumables <p><u>EPISODE TWO</u></p> <ol style="list-style-type: none"> 4 Bottles of lemonade to break Syrup type liquid Sugar Stalactite 			
		Signature	HOURS	£
			£	£
			(FO8)	(137)

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

Strand/Series Title DOCTOR WHO				VISUAL EFFECTS REQUIREMENTS					
Programme Title DOCTOR WHO 7L				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop	
Episode/Sub. Title Episodes 1-3.				Visual Effects Org.		G07 250 Western Avenue		2	
Posting Number As below.		Prod. Costing Wk(s)		Channel BBC-1		Studio Management Assistants (Co-Ord)		4044, T.C.	1
Programme Identification Number 50/IDL K244J. 5D. 6X		Studio TC6 TC8		T.S.O.		C209, Block C Centre House		1	
Production Date(s) 26th/27th/28th July 10th/11th August 1988		Week(s) 30 32							
Filming/O.B. Date(s) -		Week(s)							
Producer/Director/Designer John Nathan-Turner Chris Clough John Asbridge		Room No. / Building 304 Union 301 Union 407 Sc.Blk.		Tel. Extn.		Department S & S S & S Design		File Copy Date 23rd MAY 1988	

Rehearsal Room Phone No.	Film Location	Date Rec'd
--------------------------	---------------	------------

PLEASE ATTACH MARKED-UP SCRIPT

VISUAL EFFECTS USE ONLY

DATE REQ. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL £
	DR WHO THE HAPPINESS PATROL VISUAL EFFECT REQUIREMENTS CONT..... EPISODE TWO CONT.... 18. 2 SNIPER GUNS 19. WATER FIRE EXTINGUISHER 20. LEMONADE SODA SYPHON 21. NITRO NINE EXPLOSIONS 22. SMALL TRICKLE OF FOAM EPISODE THREE 23. 3 SETS OF SPEAKERS BLASTED FROM WALL 24. SUGAR SYRUP ROCK FALL 25. RED HOT POKER 26. FIRE FROM OVENS 27. SPACE CRAFT LEAVING PLANET - MODEL 28. EXPLOSION IN PIPE			
	MANY THANKS Signature <i>Lynn Grant</i> LYNN GRANT AFM X		HOURS £	£
			(FO8)	(137)

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

Ext.

23rd May 1988

Tim Barker, Esq.,

Dear Tim,

Please find enclosed the script of "THE HAPPINESS PATROL": Episode 1, in which the character HAROLD V. appears.- as requested by your agent.

We have now sorted out the dates for this which are 30th July - 11th August.

I'd be grateful if you could let us know as soon as possible if you would like to go ahead with the part so that I can get the booking under way.

Yours sincerely,

Jane,

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

23rd May 1988

James Sharkey, Esq.,
James Sharkey Associates Ltd.,
15 Golden Square,
London W1R 3AG.

Dear Mr. Sharkey,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing. Chris would be delighted if Jill Bennett would like to play the leading part of HELEN A.

The dates for this are 15th July - 11th August with a Read Through on the morning of Thursday 14th July. There are two studios, the first on 27th/28th/29th July and the second on 10th/11th August. I realise that Miss Bennett is at the theatre in Hampstead until 7th August, but our production manager is confident that we would be able to work around her schedule since we are only planning to do two Helen A. scenes in the first studio (Episode 3: Scenes 54 and 56).

I look forward to hearing from you.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

DEPT. DRAMA SERIES/SERIALS		From JOHN NATHAN-TURNER	
PRODUCER OF DOCTOR WHO			
Script Editor ANDREW CARTMEL		Project No. 50/LDL K244 J	Duration 3 X 25'
Title of Play, Series episode or Serial THE HAPPINESS PATROL			
Author (and Translator) GRAEME CURRY		Dramatised/ Adapted by	
Director (if known) CHRIS CLOUGH		Rec. Wk. & Day (if known)	TX Week & Day (if known)
Studio		Cast * Large 20 x 14 X / Medium / Small 16 x 11 x 8 X	
Approx. No. & Type of Sets		Possible Film Req.	

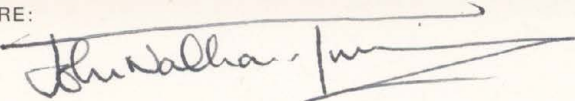
TYPE OF DRAMA Modern or Period (give date)
Comedy, Drama, Suspense, Thriller, etc. Science-fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The Doctor and Ace visit Terra Alpha and discover that the cheerful façade of the planet's society conceals a monstrous oppression. The Doctor must defeat a murderous robot called the Kandy Man and the evil militia called the Happiness Patrol.

Dist 17/6/88

ANY OTHER POINTS (e.g. names of leading artists if known) Starring Sylvester McCoy as the Doctor, Sophie Aldred as Ace. Guest stars: Sheila Hancock as Helen A, Ronald Fraser as Joseph C, Rachel Bell as Priscilla P, Georgina Hale as Daisy K, John Normington as Trevor Sigma.

PRODUCER'S SIGNATURE: 

Date: 24th May 1988

From: Senior Assistant Music Copyright

Room No. 8
Building: 309 Bentinck

Tel.
Ext.:

File
date: 25th May 1988

Subject: "DR WHO"

To: John Nathan-Turner

Mr Glynn

has now signed the music copyright contract(s) in respect of the above programme (see attached). Please inform us as soon as the work is completed (giving the duration of incidental music where appropriate) so that the necessary payment can be made.

- N.B. (i) If a contributor is writing incidental music for more than one episode, please send total durations for individual episodes to Music Copyright AS SOON AS THEY ARE KNOWN.
- (ii) Incidental music durations must relate to the WRITTEN (not the recorded or broadcast) duration.

Strand/Series Title		DOCTOR WHO		MEMO				
Programme Title		DOCTOR WHO 7L						
Episode/Sub. Title		Episodes 1-3.		Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
				Maggie Anson		S.303 Sulgrave *		
Costing Number	As below.	Prod. Costing Wk(s)		Channel	BBC-1			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X	Studio		TC6				
				TC8				
Production date(s)	26th/27th/28th July 10th/11th August 1988	Week(s)		30				
				32				
Filming/O.B. date(s)	-	Week(s)						
		Room No. / Building		Tel. Extn.		Department		
Producer	John Nathan-Turner	304 Union				S & S		File Copy
Director	Chris Clough	301 Union				S & S		Date
Designer	John Asbridge	407 Sc.Blk.				Design		25.5.88 *

SUBJECT DETAILS OF CHILDREN FOR PIPE PEOPLE

WENCES

PHILIP NEVE

Sylvia Young

(Age 12)

WULFRIC

RYAN FREEDMAN

Ditto.

(Age 12)

N/S PIPE PERSON

LEE PEARCE

Ditto.

(Age 13)

N/S PIPE PEOPLE

STEVEN & CHARLES MARTIN

Corona

(Twins - Age 12)

N/S PIPE PERSON

BILENT HASSAN

Barbara Speake

(Age 12)

True

Ext.

26th May 1988

Jonathan Burn, Esq.,

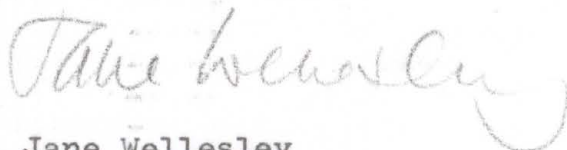
Dear Mr. Burn,

Please find enclosed the script of "THE HAPPINESS PATROL": Episode 1, in which the character SILAS P. appears.

As I'm sure you know, the dates are 15th July - 11th August with a Read Through on the morning of Thursday 14th July at the BBC Rehearsal Rooms in North Acton, starting at 1100. Lynn Grant, our AFM, will be contacting you nearer the date to confirm time etc.

In the meantime, if you have any queries, please do not hesitate to ring on the above number.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

26th May 1988

Miss Mary Healey,

Dear Mary,

Herewith the DOCTOR WHO script that John and Chris were talking to you about today. As they explained, it is just the one opening scene, but it's important that someone good should do it as it sets the tone for the whole story.

At present Gary has scheduled it to be recorded on Wednesday 27th July, so the booking period would be 21st-27th July with a Read Through on the morning of Thursday 14th July, if you're free. Also, of course, there shouldn't be any problem working round any other committments you've got during that time.

The Designer's doing a stunning set for you to be depressed in and John says the apres ski will be good!

Look forward to hearing from you. I do hope you'd like to do it - it'd be lovely to see you again.

Yours sincerely,

Jane

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

27th May 1988

Richard Sharp, Esq.,

Dear Mr. Sharp,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", in which you have agreed to play the part of EARL.

I understand that you won't be joining us until you return from the States on 18th July. I hope you have a very enjoyable and successful trip and look forward to seeing you then.

If you have any queries before you go, please don't hesitate to ring on the above number.

Yours sincerely,

Jane Wellesley

Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext.

31st May 1988

Miss Sheila Hancock,

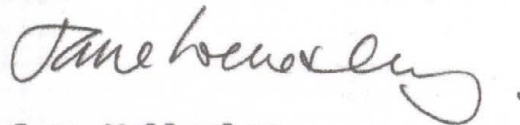
Dear Miss Hancock,

Please find enclosed scripts of the DOCTOR WHO story "THE HAPPINESS PATROL", which Chris Clough is directing.

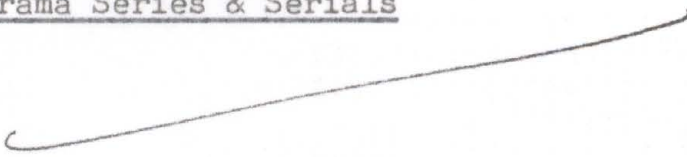
Chris would be very pleased if you would like to play the leading part of HELEN A. The dates for this are 15th July - 11th August with a Read Through on the morning of Thursday 14th July.

I'd be most grateful if you could let us know your decision as soon as possible. I do hope you like the scripts and Helen A appeals to you.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials



Enc.

Property & Drapery Requirements

From Director CHRIS CLOUGH

Room No. UNION 301

Extn.

Manager Scenic Properties Buyers

Production DR WHO

Filming O.B. Date

Designer JOHN ASBRIDGE

Extn.

Setting Date 19.8.88

Scenic Properties Buyer

Extn.

Studio Reh.

JOHN CHARLES

Room No.

V.T.R. 10/11th AUG. 1988

Project No. 50/LDL K244J

Ealing.

Location/Country

Studio

TC 8

File 01A Paper Colour W

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Cater

Sou

Finance

H/E

H/Electronics

Date Due

Date Recd. 27.7.88

Order No. H T/C ZERO DELIVERY COLLECTION DATE

2nd June 1988

BUDGET £4750 Studio & OB

ACTION PROPS LIST SHEET 1

SECOND STUDIO 10th/11th AUGUST

KANDY KITCHEN

1. ITEM 12

2. ITEM 11

3. KANDY MANS PENS - Look like sticks of Candy

4. DENTIST TYPE CHAIRS WITH STRAPS - Design

5. CAULDRONS cont Gooley Liquid - Design & VisFx.

6. MAP OF PIPES - Design

7. ITEM 21

8. ITEM 22

9. EDIBLE ^{PENS} ~~SINGLASSES~~ & DUPLICATES FOR RETAKES

10. HALLOWEEN PUMPKIN - Designer to advise

11. LIGHTING UP SMILING SKULL - Designer to advise

12. EDIBLE GINGER BREAD MEN IN JAR

13. CHART ON WALL - Pipes and Lever system Design?

14. INGREDIENTS FOR SWEETS - To be chopped 4 Parkats Ready-made Fondant Dicing.

15. UTENSILS - cleaver, knives, etc

16. KANDY MANS FINGER - Chopped off MAKE UP

17. ITEM 7

18. ITEM 13

19. LARGE HAMMER - Vis Fx

20. SYRUP TYPE LIQUID - Vis Fx

21. TEST TUBES

22. BOTTLES ON SHELVES

23. LEMONADE BOTTLES TO BREAK X 4 Vis Fx

24. SACKS OF INGREDIENTS

25. ITEM 25

Property & Drapery Requirements

From Director CHRIS CLOUGH

From No. UNION 301

Extn.

Manager Scenic Properties Buyers

Production DR WHO

Filming O.B. Date

Designer JOHN ASBRIDGE

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

JOHN CHARLES

Room No.

V.T.R.

Project No.
50/LDL K244J

Ealing.

Location/Country

Studio
TC6 TC 8

File

Paper Colour

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Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

ACTION PROPS LIST SHEET 7

KANDY KITCHEN cont.....

2nd June 1968

BUDGET £4750 Studio & OB

- VFX — 25. ITEM 17
lt — 26. KANDY KITCHEN TELEPHONE
VFX — 27. ITEM 19
VFX — 28. POKER FROM OVEN - Vis Fx

HAPPINESS PATROL HQ

- Design — 35. CONSOLE WITH MICROPHONE & MONITORS - Design?
Design — 36. FIRE STATION STYLE POLE - Design
VFX — 37. ITEM 17
p — 38. CHEER LEADER BATON
VFX — 39. ITEMS 5 & 6
p — 40. 2 BUNCHES OF KEYS - to lock door in HQ
41. ~~SAND PAPER or similar~~ for Ace to climb pipe
42. ~~SNORKEL~~
43. ~~TAP DANCE SHOES~~ - COSTUME
44. ~~TELEPHONE BOOK OF PLANET TERRA ALPHA~~ see designs
45. ~~MUSICAL TRIANGLE~~
46. ~~MASKING TAPE~~ (In Vision)
p — 47. SWEETS IN DISH - To be eaten
cost — 48. ITEM 11
cost — 49. ITEM 28
p — 50. ITEM 21
p — 51. ITEM 22

Property & Drape Requirements

om Director CHRIS CLOUGH

om No. UNION 301

Manager Scenic Properties Buyers

duction DR WHO

esigner JOHN ASBRIDGE

enic Properties Buyer

JOHN CHARLES

h. Room No.

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Film Op. Sup. Eal.

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(Scenic Servicing)

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ZERO DELIVERY COLLECTION DATE

2nd June 1988

BUDGET £4750 Studio & OB

ACTION PROPS LIST SHEET 8

HAPPINESS PATROL HQ CONT.....

- ARM
- ITEM
- H
- H
- H
- H
- P
- P
52. ITEM 7
 53. ITEM 12
 54. TELEPHONE
 55. ITEM 89
 56. ITEM 18 SUITCASE
 57. LARGE OLD FASHIONED CAMERA WITH F/P FLASH UNIT
 58. 1 LARGE SPOOL TO SPOOL TAPE RECORDERS
 59. SPOOLS OF TAPE - to be unwound into a pile in action
 60. PILE OF ALREADY UNWOUND TAPE

ARCADIA

64. CHUTE - Design
65. ONE ARM BANDITS - 1 to pay out Jackpot on cue
66. MONITORS- Design
67. ITEM 14 (Driving game & F/P Go Kart)
68. ITEM 11
69. ITEM 13.
70. ITEMS 5 & 6
71. SIGN - GET YOUR TOKENS HERE
72. TOKENS BOOTH - Design
73. SWEETS TO EAT Jelly Babs.
74. BAGS FOR SWEETS
75. PILES OF FRUIT MACHINE TOKENS
76. DASH BOARD PART OF GO KART DRIVING GAME
77. CIRCUIT BOARDS - innards of Go Kart
78. ITEM 12

BBC TV Property & Drape Requirements

om Director CHRIS CLOUGH

om No. UNION 301

Extn.

Manager Scenic Properties Buyers

oduction DR WHO

Filming O.B. Date

signer JOHN ASBRIDGE

Extn.

Setting Date

enic Properties Buyer

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Booking Clerk

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Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

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Date Recd.

der No. H T/C ZERO DELIVERY COLLECTION DATE

ACTION PROPS LIST SHEET

ARCADIA CONT.....

~~79. SIGN - REMOVED FOR RENOVATION~~

~~80. ITEM 16~~

~~81. ITEM 7~~

~~82. ROPE/MATERIAL TO TIE & GAG SOMEONE~~

~~83. RADIO (TURNS OFF IN ACTION) - Designer to advise~~

HELEN A'S

90. TV SET/MONITOR F/P

91. FIFI'S CAGE & COVER

92. VIDEO RECORDING OF OPENING SCENE - VID FX

93. ITEMS 5 & 6

94. PHOTO ALBUM OF FIFI & HELEN A - AFM to arrange photographs *wedding type*
+ PHOTO MOUNTS

95. ITEM 11

96. ITEM 27

97. ITEM 52

98. ITEM 22

99. ITEM 21

100. DRINKS & GLASSES FOR DRINKS CABINET

101. HELEN A'S BLEEPER

102. ITEM 25

103. ITEM 17

104. ITEM 75

105. REMOTE CONTROL FOR VIDEO/TV

106. HAPPY INANE PROGRAMME FOR TV SET - VID FX

107. ITEM 89

108. ITEM 8

2nd June 1988

BUDGET £4750 Studio & OB

BBC TV Property & Drape Requirements

Production Director CHRIS CLOUGH

Production No. UNION 301

Manager Scenic Properties Buyers

Production DR WHO

Designer JOHN ASBRIDGE

Scenic Properties Buyer

JOHN CHARLES

Room No.

Order No.

Extn.

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Extn.

Filming O.B. Date

Setting Date

Studio Reh.

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Project No.
50/LDL K244J

Ealing.

Location/Country

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TC6 TC 8

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Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

ZERO DELIVERY COLLECTION DATE

ACTION PROPS LIST SHEET 10 LAST PAGE

2nd June 1988
BUDGET £4750 Studio & OB

110. TEA SERVICE, TRAY AND SMALL PLATES
111. CLOTHES FOR HELEN A'S SUITCASE
112.

Cont.

H

John Charles

MANY THANKS JOHN

Lynn Grant
LYNN GRANT AFM X

Property & Drape Requirements

from Director CHRIS CLOUGH

Room No. UNION 301

to Manager Scenic Properties Buyers

Production DR WHO

Designer JOHN ASBRIDGE

Scenic Properties Buyer JOHN CHARLES

Room No.

Extn.

Extn.

Extn.

Filming O.B. Date

Setting Date/s

Studio Reh.

V.T.R.

Project No. 50/LDL K244 J

Ealing.

Location/Country

Studio tc6

File 0/F Paper Colour W

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Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager (Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

STUDIO ACTION PROPS LIST PAGE 1

SETS IN FIRST STUDIO 27th/28th/29th JULY 88

STREETS

FORUM

PIPES

EXECUTION YARD

SETS IN SECOND STUDIO 10th/11th AUGUST 88

KANDY KITCHEN

ARCADIA

HELEN A's SUITE

HAPPINESS PATROL HQ

COULD WE PLEASE HAVE THE FOLLOWING ACTION PROPS AVAILABLE ON THE 27th JULY 88

STREETS

1. ³⁰STICK ON SMILE BADGES ^(S.M.L.) Dixer. Designed 2 1/2 in on roll

2. SILAS P's JOURNAL "THE GRIEF" - GRAPHICS

3. SILAS P's CARD - one side SILAS P
other side HAPPINESS PATROL UNDERCOVER. Business Card

4. WHISTLE

5. 4 F/P FUN GUNS - Vis Fx

6. 4 DUMMY FUN GUNS - Vis Fx

7. HARMONICA & CASE - ARTIST'S OWN

8. ~~HAPPINESS PATROL CAR - TBD~~

9. 2 BADGES FOR IMPRESSIVE UNDERCOVER WORK - COSTUME

10. EARL SIGMA'S RAYBAND SUNGLASSES Costumes

11. DR'S UMBRELLA - COSTUME

12. ACES RUCKSACK - AFM

13. DR TOOLKIT - AFM

14. DRIVING GAME / GO KART F/P

15. DRONES DEMONSTRATION BANNER - 'FACTORY CONDITIONS ARE A JOKE' PROTEST BANNER
To be wrappable quickly NOT WELL DONE

16. SMALL (FOR CHILDREN) ⁶ ^{hitter sticks} ~~STICKS~~ & PICKAXES FOR PIPE PEOPLE

BBC tv Property & Drape Requirements

om Director CHRIS CLOUGH

om No. UNION 301

Extn.

Manager Scenic Properties Buyers

oduction DR WHO

Filming O.B. Date

signer JOHN ASBRIDGE

Extn.

Setting Date

enic Properties Buyer

Extn.

Studio Reh.

JOHN CHARLES

h. Room No.

V.T.R.

der No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Due

Date Recd.

Project No.
50/LDL K244J

Ealing.

Location/Country

Studio
TC6 TC 8

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

STUDIO ACTION PROP LIST SHEET 2

2nd June 1988

BUDGET £4750 Studio & OB

FX 17. WATER EXTINGUISHER - Vis Fx

H 18. HELEN A's SUITCASE (M)

FX 19. KANDY COIN - Vis Fx

Design 20. KANDY KITCHEN SIGN ? - Design

P 21. TREVOR SIGMA'S CLIPBOARD & PEN - Unusual NOT TOO EARTHLIKE

P 22. TREVOR SIGMA'S ID PASS - Name: TREVOR SIGMA

Position: CENSUS BUREAU REPRESENTATIVE

Location: GALACTIC CENSUS BUREAU

GALACTIC CENTRE

** AUTHORISED TO ENTER ANY ALPHAN PROPERTY **

AUTHORISED TO INTERVIEW ALL ALPHANS

The above is the necessary info & could a space be left for passport size photo.

To be in plastic wallet.

Graphics 23. POSTER ' TONIGHT- THE GRAND HAPPINESS PATROL AUDITIONS - GRAPHICS

P 24. SNIPER GUNS X 2 F/P - Vis Fx + Bags

FX 25. LEMONADE SYPHON - Vis Fx

P 26. CAT TYPE BOX - To Fit FIFI

cost 27. DR's HANKERCHIEF - COSTUME

cost 28. DR'S WATCH - COSTUME

P 29. STAGEDOOR MANS CLIPBOARD & PAPERS (list of names eg, JANET S, GINA R ACE SIGMA etc..)

P 30. STAGEDOOR MANS PEN

cost 31. EARLS HAT- COSTUME

cost 32. DR HAT - COSTUME

graphs 33. POSTER OF ACE ' TONIGHT AT THE FORUM' - GRAPHICS

graphs 34. POSTERS OF OTHERS AS ABOVE - GRAPHICS

P 35. BODY BAG x 4 black WITH DUMMIES (H)

36. ~~SKIP to dump body into~~

Paint 37. 3 POTS OF PINK PAINT (washable) for Turds

P 38. PAINT BRUSHES

BBC TV Property & Drap^e Requirements

om Director CHRIS CLOUGH

om No. UNION 301

Extn.

Manager Scenic Properties Buyers

duction DR WHO

Filming O.B. Date

igner JOHN ASBRIDGE

Extn.

Setting Date

nic Properties Buyer

Extn.

Studio Reh.

JOHN CHARLES

n. Room No.

V.T.R.

Project No.
50/LDL K244J

Ealing.

Location/Country

Studio

TC6 TC 8

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

er No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Recd.

ACTION PROPS LIST SHEET THREE

FORUM SQUARE

39. ITEM 11

40. ITEM 12

41. SPEAKERS - Design

42. TARDIS - Design

43. ITEM 8

44. ITEM 6

45. ITEM 37 & 38

46. BOX OF ^{CANDIES} ~~CHOCOLATES~~ - Large, Edible and Unusual *Pink 2x*

47. ACE'S JACKET - COSTUME

48. ITEM 33

49. ITEM 34

50. ITEMs 29 & 30

51. MICROPHONE & STAND

52. VARIOUS FOB WATCHES

53. ITEM 21

54. ITEM 22

55. VERY LONG LIST OF NAMES (People missing from Terra Alpha)
Long enough to go down Forum steps

56. ITEM 7

57. ITEM 15

58. POTS OF POLICE BOX (TARDIS) BLUE PAINT

59. PAINT BRUSHES X 6

60. SPRAY CAN OF TARDIS BLUE PAINT

61.

2nd June 1988

BUDGET £4750 Studio & OB

BBC TV Property & Drape Requirements

om Director CHRIS CLOUGH

om No. UNION 301

Extn.

Manager Scenic Properties Buyers

roduction DR WHO

Filming O.B. Date

signer JOHN ASBRIDGE

Extn.

Setting Date

enic Properties Buyer

Extn.

Studio Reh.

JOHN CHARLES

h. Room No.

V.T.R.

Project No.
50/DDL K244J

Ealing.

Location/Country

Studio
TC6 TC 8

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

der No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Recd.

ACTION PROPS LIST SHEET 4

PIPES

65. ITEM 11

66. ITEM 27

67. ITEM 13

68. ITEM 28

69. ITEM 7

70. ITEM 16

71. SUGAR STALAGTITE - Vis Fx OR CUT

72. ITEM 12

73. NITRO 9 - AFM

74. ITEM 19

75. BANDAGES TO BANDAGE FIFI

EXECUTION YARD

80. ITEM 11

81. ITEM 12

82. WASTE PIPE - Design

83. STICKY EDIBLE SUBSTANCE - (Jar of honey for Dr to taste)
Other is Vis Fx

84. AWARD BADGES - COSTUME

85. ITEMS 5 & 6

86. FOAM - Vis Fx

87. CAP - COSTUME (BRIGHTLY COLOURED)

88. OFFICIAL DOCUMENT OF TERR ALPHA - " And so you are sentenced to
the severest penalty decreed by
Helen A. "

89. LEAD FOR FIFI

90. KANDY SKELETON - Vis fx

2nd June 1988

BUDGET £4750 Studio & OB

BBC TV Property & Drape Requirements

From Director CHRIS CLOUGH

Room No. UNION 301

Extn.

Scenic Properties Buyers

Production DR WHO

Filming O.B. Date

Designer JOHN ASBRIDGE

Extn.

Setting Date

Scenic Properties Buyer
JOHN CHARLES

Extn.

Studio Reh.

Room No.

V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

ACTION PROPS LIST SHEET 5

FOR ADDITIONS

2nd June 1988

BUDGET £4750 Studio & OB

39.

40.

Project No.
50/LDL K244J

Ealing.

Location/Country

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TC6 TC 8

File

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Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

BBC TV Property & Drapery Requirements

Production Director CHRIS CLOUGH

Production No. UNION 301

Extn.

Production Manager Scenic Properties Buyers

Production DR WHO

Filming O.B. Date

Production Designer JOHN ASBRIDGE

Extn.

Setting Date

Production Scenic Properties Buyer

JOHN CHARLES

Extn.

Studio Reh.

Production Room No.

V.T.R.

Production Order No.

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Ealing.

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Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

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H/Electricians

Date Due

Date Recd.

2nd June 1988

BUDGET £4750 Studio & OB

STUDIO GENERAL AND OOV LIST

200. TEA BAGS 1 Box

201. F/P ELECTRIC KETTLE

202. 2 BOXES OF J CLOTHES

203. WASHING UP LIQUID

204. TEA TOWELS X 6

205. 2 x PLASTIC BUCKETS

206. RETAIN LABELS

207. DOUBLE SIDED TAPE

208. 2 DUSTERS

209. SWEET SUPPLY VARIOUS

210. BURNT SUGAR SOLUTION

211. 4 SODA SYPHONS

212. SPARKLING MINERAL WATER 4 Bottles

213. FURNITURE POLISH

Thank
John Charles

Ext.

2nd June 1988

Dominic Glynn,

Dear Dominic,

I'm enclosing three records of harmonica which I've listened to. Muzak discs to follow. There are some quite good tracks on the enclosed, for instance:-

1. Memphis Side B/Track 3.

(I think the rest are rather boring!)

2. Solo Harmonica Side A/Track 1.

Sort of style that might be good for the end of Ep.3. with Helen and Fifi. We could add instrumentation to Earl's playing over the speakers.

Side B/Tracks 1 & 10.

Good old classic sort of thing.

Side B/Tracks 4, 7 & 9.

More like it for Earl on the street?

3. American Journey Side B/Track 11.

Quite good.

Anyway, something to ponder on and we need to talk at some stage about how much we can or even want to incorporate the harmonica in your music. One of the problems is that the harmonica can sound rather bare without a backing of some sort - this can always be turned to an advantage where Earl's playing is concerned. I'm being rather premature, I realise, anyway, at this point. An idea that did strike me is in Ep.2. Scene 50 where the Doctor could accompany Earl for a bit - either on the comb and bog paper or something else he has in his pockets!

Speak to you soon. All the best.

Jane

PP. Chris Clough
Director
DOCTOR WHO 7K/L
Drama Series & Serials

CHILDREN (PERFORMANCES) REGULATIONS 1968

Jane

LICENCE

The London Borough of Havering Council,
on an application relating to
Lee Robert PEARCE ()

(hereinafter called "the child"), whose photograph is attached hereto, hereby grant to

Head of Artists Contract Department
BBC Television Centre
Wood Lane, London W12 7RJ
Licence authorising the child



*Delete if
inapplicable

*(1) to take part in performances on the dates specified below, or

*(2) ~~to take part in performances on the number of days and during the period specified below (a)xx~~

subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

The performances in respect of which the licence is granted are (b) to take part in the Television Production of DOCTOR WHO 7L : Episodes 2 and 3 as a Non Speaking Pipe Person at BBC Television Centre Wood Lane, London W12 7RJ. On 28th and 29th July, 10th and 11th August 1988 Approx 4 mins per episode 2 x 25 Min Episodes

* The child may be absent from (insert name of school) Marshalls Park Lower for the purposes authorised by this licence on (c)

*Delete if
applicable

Not Affected

* The holder of the licence shall ensure that (d)

The appropriate intervals and performance times to be strictly adhered to as shown in Section 21, 22 and 23 of the Children Performance Regulations 1968

S. H. Lamb
Director of Educational Services

10.6.1988

- (a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.
- (b) In the case of (1) above state the names, dates, places and nature of the performances and in the case of (2) above state the names, places and nature of the performances, the number of days on which the performances may take place.
- (c) Set out the days or half days on which the child may be absent from school. If absence from school is granted to enable a child to take part in a rehearsal, this should also be stated.
- (d) Set out the terms of any condition imposed under Regulation 11 of the Children (Performances) Regulations 1968 in respect of any sums earned by the child in taking part in the performances to which this licence relates.

Barry Howard
c/o Anthony Blackburn
Paul Vaughan Assocs
187 Wardour Street
W1V 3FA

13th June 1988

Dear Barry

Thank you so much for coming into the office to meet me the other day. Having seen you many times on TV it was very pleasant to meet you in the flesh!

I am sorry that I have not got back to you sooner but, as you may have read in the press, the BBC has suddenly discovered that there is asbestos in the studios and so programmes are being cancelled or re-scheduled to Bristol, Birmingham etc. Unfortunately as I am absent to start shooting another story we have to take a decision one way or another, and given these scheduling problems and as I don't want to cause you problems with performances we have erred on the side of caution. As such we are regretfully having to look for someone who is not in the theatre at the moment. However it is always nice to know of actors who would like to be in Doctor Who and I am sure there will be another opportunity very soon.

I hope everything is going well with the show.

All the best

Chris Clough

Ext. 2298/2902

20th June 1988

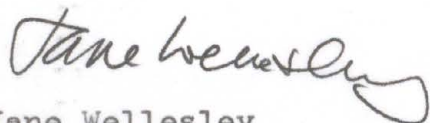
Mark Carroll,
24 Bearfield Road,
Kingston-upon-Thames,
Surrey.

Dear Mark Carroll,

Please find enclosed the script of "THE HAPPINESS PATROL": Episode 2, in which the two snipers appear, together with a complete set of story orders to give you some idea of the plot. I apologise for the delay in sending you the script - as I explained to your agent, I have been waiting for the rewrites of these two scenes to come in. Chris would like you to play ALEX S., the less aggressive of the two.

As I'm sure you know, the dates for this are 16th - 29th July with a Read Through on the morning of Thursday 14th July at the BBC Rehearsal Rooms in North Acton, starting at 1100. Our AFM, Lynn Grant, will be contacting you nearer the date to confirm times etc.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

Ext. 2298/2902

20th June 1988

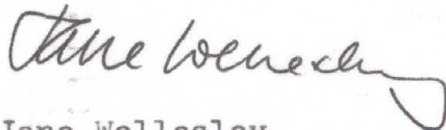
Steve Swinscoe, Esq.,
43 Brondesbury Villas,
Kilburn,
London NW6 6AJ.

Dear Mr. Swinscoe,

Please find enclosed the script of "THE HAPPINESS PATROL": Episode 2, in which the two snipers appear, together with a complete set of story orders to give you some idea of the plot. I apologise for the delay in sending you the script - as I explained to your agent, I have been waiting for the rewrites of these two scenes to come in. Chris would be very pleased if you would like to play the part of DAVID S.

As I'm sure you know, the dates for this are 16th - 29th July with a Read Through on the morning of Thursday 14th July at the BBC Rehearsal Rooms in North Acton, starting at 1100.

Yours sincerely,



Jane Wellesley
Production Assistant
DOCTOR WHO 7K/L
Drama Series & Serials

Enc.

✓ *Discrey*

FROM June Collins, Production Associate, Dr. Who
ROOM & BUILDING 305 Union House EXT. 3882 Date: 23.6.88
SUBJECT; AMENDMENTS TO STUDIO DATES AND POST PRODUCTION
SCHEDULE OF DR. WHO; 7L : THE HAPPINESS PATROL

TO; Betty Wright

Copies to:

John Nathan-Turner
Chris Clough & Team
Brian Hodgson
Dick Mills
Keff McCulloch
Dominic Glynn
Richard Wilson
Don Babbage
Scott Talbot
Dave Chapman
Ray Liffen
Jenny Stone
Debbie/Dave
Suzanne
Guy Gilks
Carol Hodge
Marjorie Cooper

Please note studios for the above production have changed slightly. They are now:

STUDIO
RECORDINGS:

WEEK 30
Wed. 27th July
1400-1800 (Reh.)
1930-2200 (Rec.)
Thurs. 28th July
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)
Friday 29th July
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

REQUIREMENTS:

Please book record
bank and two VHS
cassettes with time
code in vision.

WEEK 32 STUDIOS remain the same.

Also some changes in dates of electronic workshop:

7L

WEEK 33
Sat. 13th August
Sun. 14th August

Effects Workshop
with ADO and
Paintbox.

WEEK 34
Sat. 20th August

0900-2100

7K

N.B> Sun. 14th &
Sun. 21st are from
1400-2330.

WEEK 34
Sun. 21st August
Fri. 26th August
Sat. 27th August

CHILDREN AND YOUNG PERSONS ACT 1963, s. 37
The Children (Performances) Regulations 1968

L I C E N C E

The Essex County Council,
 on an application relating to Philip Neve
 (hereinafter called "the child"), whose photograph is attached
 hereto, hereby grant to Chris Clough, BBC TV Centre, Wood Lane,
 London W12 7RJ.
 a licence authorising the child—



- * (1) [to take part in performances on the dates specified below]
 * (2) [~~to take part in performances on the number of days and~~
~~during the period specified below (*)~~]

subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968 and to such other conditions as the local authority or the licensing authority may impose under the said Regulations.

The performances in respect of which the licence is granted are ^(b)

28th and 29th July 1988 and 10th and 11th August 1988, to appear as
 Wences (pipe person) in BBC TV Series of 'Doctor Who'.

~~* The child may be absent from †~~
~~for the purposes authorised by this licence on (f)~~

* The holder of the licence shall ensure that ^(d) 100% of earnings, less any fees
 and expenses, shall be saved and credited to the child.

DATED the Twenty Third day of June 1988 .

On behalf of the Licensing Authority.

(Signed) K. H. Naga

Designation Area Administrative Officer

(a) A licence specifying the number of days on which a child may perform and the period, not exceeding six months, in which the performances may take place may be granted only to the British Broadcasting Corporation, the Independent Television Authority, a programme contractor within the meaning of section 1(f) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the Independent Television Authority or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

(b) In the case of (1) above state the names, dates, places and nature of the performances and in the case of (2) above state the names, places and nature of the performances, the number of days on which the child may perform and the period in which the performances may take place.

(c) Set out the days or half days on which the child may be absent from school. If absence from school is granted to enable a child to take part in a rehearsal, this should also be stated.

(d) Set out the terms of any condition imposed under Regulation 11 of the Children (Performances) Regulations 1968 in respect of any sums earned by the child in taking part in the performances to which this licence relates.

* Delete if inapplicable.

† Insert name of school.

file

BUDGET : 7K/L

These figures are totals for the all OB story and all Studio story.

	Code	Amount
Facilities	108	8000
Location catering	114	9000
T&D	117	3000
Hired OB Equipment:	126	1250
Hired Studio Equipment;	127	1750
Videotape	131	7900
(Up to and including final edit and all cassettes.)		
Extras & Walk-ons:	132	*8075 (see breakdown)
Miscellaneous:	135	2000
Design:	020)	
)	
Postiche:	021)	All to be discussed with Production Associate.
Costume:	022)	
Visual FX:	037	9000
Action Props:	023	4750
Transport:	071	10000

*At the moment this excludes cost of Jazz Quartet and extra cost for cybermen walk ons for night filming.

DIARY

FROM: June Collins, Production Associate
Dr. Who

ROOM &
BUILDING: 305 Union House EXT.

SUBJECT: DR. WHO PRODUCTION SCHEDULE: 7K/L

Programme numbers: 50/LDLK241B; K242W; K243P
(7K)
50/LDLK244J; K245D; K246X
(7L)

TO: Betty Wright

Copies to:

John Nathan-Turner
Chris Clough &
~~Team~~
Brian Hodgson
Dick Mills
Keff McCulloch
Richard Wilson
Don Babbage
Scott Talbot
Dave Chapman
Ray Liffen
Jenny Stone
Programme Planning
Suzanne
Guy Gilks
Carol Hodge
Marjorie Cooper

Julian, please submit forms to cover the following bookings, copy to me. Thanks.

OB. DATES:

WEEK 25
Wednesday 22nd June-Wednesday 6th July

STUDIO:
RECORDINGS:

DATES:

WEEK 30
Tues. 26th July
1400-1800 (Reh.)
1930-2200 (Rec.)

Wed. 27th July
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 Rec.)

REQUIREMENTS:

Please book record
bank and two VHS
cassettes with
time code in vision.

op.
RECORDINGS:
(Cont.)

DATES:

Thurs. 28th July
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

REQUIREMENTS:
(cont.)

WEEK 32
Wed. 10th August
1400-1800 (Reh.)
1930-2200 (Rec.)
Thurs. 11th August
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

As above.

ELECTRONIC
EFFECTS W/SHOP:

7L:
WEEK 28
Sat. 9th July
Wed. 13th July
WEEK 33
Sat. 13th August

Effects Workshop
with ADO
09.00 - 21.00

WEEK 34;7K
Sat. 20th August
Fri. 26th August
Sat. 27th August

VT EDITING:

7L: ALL STUDIO
WEEK 33
Thurs. 18th August
Fri. 19th August
WEEK 34
Mon. 22nd August
Wed. 24th August
WEEK 35
Tues. 30th August
Thurs. 1st September

Four machines.

Please request all
sessions 0900-1845
and Hugh Parsons
to edit.

7K: ALL OB
WEEK 35
Fri. 2nd September
WEEK 36
Mon. 5th September
Wed. 7th September
WEEK 37
Tues. 13th September
Thurs. 15th September

VT EDITING
(Cont.)

WEEK 38
Mon. 19th. September
Wed. 21st. September

REQUIREMENTS:

As above.

WEEK 39
Tues 27th. Sept.
Thurs. 29th Sept.
WEEK 40
Mon. 3rd October
Wed. 5th October

PRODUCERS VHS:

7L:ALL STUDIO
WEEK 33
Episode 1
Fri. 19th August

One VHS copy of each
programme required
by Producer with
time code in vision
starting at 10 00 00

WEEK 34
Episode 2
Wed. 24th August
WEEK 36
Episode 3
Fri. 2nd September

All bookings after
1845.

7K: ALL OB
WEEK 36
Episode 1
Wed. 7th September
WEEK 38
Episode 2
Mon. 19th September
WEEK 39
Episode 3
Thurs. 29th September

One VHS cassette
required of each
programme for
Producer with
time code in
vision from
10 00 00.

Please let Production Associate know
spool numbers and if you are unable
to meet any of these dates as soon
as possible.

COMPOSERS VHS:

7L:ALL STUDIO
WEEK 34
Episode 1
Thurs. 25th August
WEEK 35
Episode 2
Tues. 30th August
WEEK 36
Episode 3
Thurs. 8th September

Two copies required
of each programme,
one for Composer and
one for Dick Mills.
Both with VITC
time code AND time
code in vision
starting at 10 00 00
Bookings can be
anytime on 25th
August and 8th Sept.
but must be after
1845 on Tues. 30th.

COMPOSERS VHS:
Cont.

7K: ALL OB
WEEK 37
Episode 1
Tues. 13th September
WEEK 38
Episode 2
Wed. 21st September

WEEK 40
Episode 3
Mon. 3rd October

Two VHS copies
required of each
programme, one for
Composer and one
for Dick Mills.
Both with VITC
time code AND
time code in
vision starting
at 10 00 00.

All to be after
1845.

VHS REVIEWS:

7L:ALL STUDIO
WEEK 35
Episodes 1/2
Wed. 31st August
WEEK 36
Episode 3
Friday 9th September

All reviews to
take place in room
403 Union House at
10.30 a.m.
Attending: Director
Composer, Sound
Supervisor, Dick
Mills.

7K: ALL OB
WEEK 37
Episode 1
Wed. 14th September
WEEK 39
Episode 2
Mon. 26th September
WEEK 40
Episode 3
Tuesday 4th October

If it's decided to
have reviews else-
where please
cancel booking of
Room 403 and
machine with
Betty in facilities
office.

SYMPHER DUBS:

7L: ALL STUDIO
WEEK 38
Episode 1
Thurs. 22nd September
Fri. 23rd September

All first days for
each episode are
from 10.00-21.00
All second days
are from 10.00-
13.00.

WEEK 40
Episode 2
Thurs. 6th October
Fri. 7th October

All in STEREO.

WEEK 42
Episode 3
Thurs. 20th October
Fri. 21st October

7K: ALL OB
WEEK 41
Episode 1
Thursday 13th October
Friday 14th October

For all episodes
both first and
second days are
from 10.00-
21.00.

WEEK 43
Episode 2
Mon. 24th October.
Tues. 25th October

All in STEREO.

WEEK 45
Episode 3
Mon. 7th November
Tues. 8th November

CAST AND AGENTS LIST FOR "THE HAPPINESS PATROL"

<u>The Doctor</u>	Sylvester McCoy	James Sharkey
<u>Ace</u>	Sophie Aldred	June Epstein
<u>Daisy K</u>	Georgina Hale	David Daly
<u>Priscilla P</u>	Rachel Bell	Nicki Van Gelder at Jeremy Conway
<u>Susan Q</u>	Lesley Dunlop	Annette Stone
<u>Kandyman</u>	David John Pope	Bourne & Corner
<u>Gilbert M</u>	Harold Innocent	Susan Angel
<u>Earl Sigma</u>	Richard Sharp	JLM
<u>Trevor Sigma</u>	John Normington	Peter Browne
<u>Harold V</u>	Tim Barker	Focus Management
<u>FORUM DOORMAN</u> <u>Ernest P</u>	Tim Scott	Rogues & Vagabonds
<u>Silas P</u>	Jonathan Burn	International Artistes
<u>Wences</u>	Philip Neve (Age 12)	Sylvia Young
<u>Wulftric</u>	Ryan Freedman (Age 12)	Sylvia Young
<u>Helen A</u>	Sheila Hancock	Nicki Van Gelder at Jeremy Conway
<u>Joseph C</u>	Ronald Fraser	Howes & Prior

Contd...../

Woman Killjoy

Mary Healey

Fraser & Dunlop

David S

Steve Swinscoe

Mayer Management

Alex S

Mark Carroll

James Sharkey

Snipers :

DOCTOR WHO 7L: "THE HAPPINESS PATROL"
PROGRAMME NOS: 50/LDL K244J, 5D, 6X

CAST LIST

<u>Character</u>	<u>Artiste</u>
THE DOCTOR	SYLVESTER McCOY
ACE	SOPHIE ALDRED
HELEN A.	SHEILA HANCOCK
JOSEPH C.	RONALD FRASER
DAISY K.	GEORGINA HALE
PRISCILLA P.	RACHEL BELL
SUSAN Q.	LESLEY DUNLOP
KANDYMAN	DAVID JOHN POPE
GILBERT M.	HAROLD INNOCENT
TREVOR SIGMA	JOHN NORMINGTON
EARL SIGMA	RICHARD SHARP
SILAS P.	JONATHAN BURN
KILLJOY ILLJOY	MARY HEALEY
HAROLD V.	TIM BARKER
SNIPER	STEVE SWINSCOE
SNIPER .	MARK CARROLL
FORUM DOORMAN	TIM SCOTT
WENCES	PHILIP NEVE
WULFRIC	RYAN FREEDMAN
NEWSCASTER (VO)	

Strand/Series Title DOCTOR WHO				BOOKING FOR ARMOURER			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To: -		Room No. and Building	
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Manager Production Servicing		286 Sc.Blk., TC	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio	TC6 TC8				
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)	30 32				
Filming/O.B. date(s) -		Week(s)					
Producer John Nathan-Turner		Room No. / Building	Tel. Extn.	Department	File Copy		
Director Chris Clough		304 Union		S & S	1		
Designer John Asbridge		301 Union 407 Sc.Blk.		S & S Design	Date *		

IMPORTANT - A REQUEST TO TAKE FIREARMS AND WEAPONS ON LOCATION MUST BE MADE TO THE POLICE THROUGH THE CORPORATION'S INVESTIGATORS OFFICE ON EXTN. 4192 B.H. PLEASE STATE AUTHORIZING POLICE OFFICER'S NAME, FULL STATION ADDRESS AND TELEPHONE NO.

Authorising Police Officer..... Station address..... Phone No.....
THE ABOVE DETAILS MUST BE COMPLETED BEFORE THIS BOOKING CAN BE ACCEPTED.

PROVISIONAL ARMOURER BOOKING

COULD WE PLEASE BE ALLOCATED WITH AN ARMOURER FOR OUR STUDIO ON THE ABOVE DATES .
AT THE MOMENT THE EXACT REQUIREMENTS ARE NOT CERTAIN BUT AS DETAILS AND DECISIONS
UNFOLD , ISHALL INFORM YOUR OFFICE.

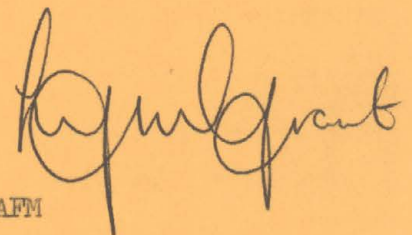
AT PRESENT THE REQUIREMENTS ARE "FUN GUNS "

These are bulbous plastic red and yellow tommy gun type machine guns ,
with smile emblems embossed on their round magazines. However these guns
are fully operational, fire real bullets and make real machine gun sounds.

AS YOU CAN IMAGINE THESE WILL PROBABLY BECOME A MAKE FOR VISUAL EFFECTS,BUT
I AM SURE WE WILL NEED AN ARMOURER PRESENT, AS IT MAY BE NECESSARY TO FIRE
BLANKS FROM REAL WEAPONS AND THE "FUN GUNS" TO BE PURELY DUMMY . SO WHATEVER
PLEASE COULD WE BE ALLOCATED AN ARMOURER.

MANY THANKS

LYNN GRANT AFM



From: Manager Production Servicing Ext. TC

Date

Subject : BOOKING FOR ARMOURER

To: Copy to Scenic Prop. Buyer

PROG. TITLE

VTR/FILM date(s)

THIS IS TO CONFIRM THAT HAS BEEN BOOKED AS ARMOURER TO SERVICE
THE ABOVEMENTIONED PRODUCTION.

Property & Drapery Requirements

From Director CHRIS CLOUGH

Room No. Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7K Filming O.B. Date

Designer JOHN ASBRIDGE Extn. Setting Date SL 26.7.88

Scenic Properties Buyer JOHN CHARLES Extn. Studio Reh.

Reh. Room No. V.T.R. 27-29.7.88

Project No.
50/ LDL K244J

Ealing.

Location/Country

Studio

TC. 6

File OIF | Paper Colour G

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (8)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd. 4.7.88

Order No. H T/C ZERO DELIVERY COLLECTION DATE22.7.88.....

DESIGNERS DRESSING PROPS

Copies	H	501.	12 6	WALL FIXED STREET LIGHTS, VARIOUS DESIGNS
	H	502.	4 2	CHANDELIERS
	H	503.		BENCH FOR OPENING SCENE
		504.		DUPLICATE OF ABOVE WITH HOLE FOR PUPPET OPERATOR
	H	505.	$\frac{1}{2}$	DOZEN PIPES - RIGID - 3' LONG 3 X 8 LONG
	P	506.		POSTERS FOR WALL AS DISC.
		507.		QTY BLACK LACE / GAUZE FOR WINDOWS
	H	508.	6	CHAIRS FOR EXECUTION YARD
	P	509.		QTY BALLOONS - GAS FILLED
	P	510.		QTY BUNTING
	H	511.		LANTERNS / TORCHES FOR INTERIOR OF PIPES
	H	512.		DOOR FURNITURE FOR 10 DOUBLE DOORS
	H	513.		DOOR FURNITURE FOR 10 SINGLE DOORS

Thanks

John Charles

SJR

4.7.88

Strand/Series Title DOCTOR WHO				OUTSIDE REHEARSAL REQUIREMENTS			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:-		Room No. and Building	
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Supervisor, O/R Unit		Victoria Road, N. Acton	
Programme Identification Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8		A.F.M.		2	
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s) 30 32				1	
Filming/O.B. date(s)		Week(s)					
Producer John Nathan-Turner		Room No. / Building 304 Union	Tel. Extn.	Department S & S	File Copy		
Director Chris Clough		301 Union		S & S	Date 6th JULY 1988		
Designer John Asbridge		407 Sc.Blk.		Design	1		

O/R Room Address	T B A		Acton Room No. T B A	Tel. No.
Date Req'd at O/R	From 30th JUL Y 1988	To: 9th AUGUST 1988		

These are the props and furniture requirements needed for our second rehearsal period. As yet we have not been allocated a room but i shall be marking up on the 30th JULY 1988.

FURNITURE

2 DENTIST TYPE CHAIRS
CHAISE LOUNGE
6 DESKS
LARGE TV SET

PROPS CONT.....

2 CAULDRONS
PIN BOARD & STAND
BISCUIT JAR
2 WALL MAPS (CAMERA CARD?)
BITS OF FOAM/LUMPS OF PLASTERCENE
(Sweet ingredients)

COOKING UTENSILS
PLASTIC HAMMER
3 SACKS OF INGREDIENTS
TELEPHONE

TANNOY MICROPHONE
CHEERLEADER BATON

2 BUNCHES OF KEYS
SAND PAPER

SNORKEL
TELEPHONE BOOK
LARGE OLD FASHIONED CAMERA
2 SPOOL TO SPOOL TAPE RECORDERS
SPOOLS OF TAPE

PILES OF FRUIT MACHINE TOKENS
OLD CIRCUIT BOARDS(innards of go kart)
ROPE & MATERIAL TO GAG SOMEONE

RADIO
CAGE (to fit 2foot long puppet)

PROPS

PHOTO ALBUM
6 GLASSES
ASST.BOTTLES
TV REMOTE
BLEEPER
TEA SET FOR THREE
TRAY

THESE ARE THE BASICS, MAY NEED A FEW
THANKS MORE BITS

LYNN GRANT AFM X

[Handwritten signature]

Strand/Series Title DOCTOR WHO				OUTSIDE REHEARSAL REQUIREMENTS			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:-		Room No. and Building	
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Supervisor, O/R Unit A.F.M.		Victoria Road, N. Acton	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio	TC6 TC8				
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)	30 32				
Filming/O.B. date(s) -		Week(s)					
Producer John Nathan-Turner		304 Union		Tel. Extn.		Department	
Director Chris Clough		301 Union				S & S	
Designer John Asbridge		407 Sc.Blk.				S & S Design	
				Room No. / Building		File Copy	
						Date	
						6th JULY 1988	

O/R Room Address	NORTH ACTON		Acton Room No.	Tel. No.
Date Req'd at O/R	From	To:	503	
	13th JULY 1988	26th JULY 1988		

My we please have the following for rehearsals starting on the 13th JULY 1988.

I shall be marking wup on the morning of the 13th JULY.

FURNITURE

2 SETS OF TREADS - 7STEPS UP

PROPS

2 Magazines

I D PASS

WHISTLE

8 SUB MACHINE GUNS

SUN GLASSES

UMBERELLA WITH HOOK HANDLE

DRIVING GAME (GO-KART ?)

SMALL SPEARS AND AXES (For Children)

SMALL SUITCASE

2 SODA SYPHONS

CLIPBOARD X 2

CAT BOX

BODY BAG(to look to cont dead body)

6 POSTERS

3 PAINT TINS WITH HANDLES

3 PAINT BRUSHES

BOX OF CHOCOLATES

ROLL OF WALLPAPER

SPRAY CAN

SERROLLS

There may be a few other bits that i'll see you about when i've seen the design.

MANY THANKS

LYNN GRANT AFM

From: DR WHO PRODUCTION OFFICE

Room No. &

Building: U301 UNION HOUSE

Tel.

Ext.:

date: 8th JULY 1988

Subject: DRESSING ROOM BOOKING FOR PHOTO SESSION

To: CLAIRE STUDIO BOOKINGS

JUST TO CONFIRM THAT WE REQUIRE TWO DRESSING ROOMS ON THE 22nd JULY 88
FOR MISS SHEILA HANCOCK AND MR JOHN NORMINGTON.

IT WOULD BE VERY MUCH APPRECIATED IF THEY COULD BE NEAR THE PHOTOGRAPHIC
STUDIO.

MANY THANKS

LYNN GRANT AFM

Lynn Grant

* FILE

Strand/Series Title DOCTOR WHO				STUDIO INFORMATION				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution Thro:		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>		No of Cop
Project Number As below.		Prod. Costing Wk(s)	Channel BBC-1	House Manager				2
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8		To:-		Tel. Centre Lime Grove T.F.S.		OR OR (1)
Production date(s) 27th/28th/29th July 10th/11th August 1988		Week(s) 30 32		Fire Pvntn. Officer		114 Bentinck House		1
				Asst.(Co-Ord) S.M.Tel.		4044 T.C.		1
Filming/O.B. date(s) -		Week(s)		Floor Manager		4023 T.C.		1
Producer John Nathan-Turner		Room No. / Building 304 Union		Tel. Extn.		Department S & S		File Copy 1
Director Chris Clough		301 Union				S & S		
Designer John Asbridge		407 Sc.Blk.				Design		
						Date 13th JULY 1988		

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED? **P. Brajan** YES/NO

HAVE ARMOURERS BEEN CONSULTED ON b)?
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):
Studio/Filming
2 Futuristic Vehicles installed with 1 pint petrol tanks, to be filled and re-filled outside studio in Westhill.

b) Visual Effects Dept Explosions
Firearms and Weapons
Studio / Filming
Visual Effects Designed F/P Guns

c) Chemicals
Studio / Filming
see Visual Effects.

d) Gas and Water:
Studio / Filming
NONE

e) Animals:
Studio / Filming
NONE

f) Special Equipment and Machinery for demonstration:
Studio / Filming
(if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number:
Studio / Filming
NONE

h) Other information (e.g. Disabled Contributors / Dangerous Action):
Studio / Filming

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.
Insert the relevant address in the distribution box.	

MOVED

LYNN GRANT

AFM

(1 rang form lightfoot, H. Studio ops re above 15 July - all okay)

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)

Carraire

P/2029 6.78

The Education Officer and Chief Executive
William H Stubbs

The County Hall London SE1 7PB

HEAD OF ARTISTS CONTRACTS Dept
BBC TV CENTRE
WOOD LANE
W12 7RJ.

Telephone
Please reply to Room 246
My reference EO/SB 10
Your reference
Date 13. 7. 88.

Dear

EMPLOYMENT OF CHILDREN IN ENTERTAINMENTS

I enclose licence(s) for the following:

STEVE Martin Robert HARRAN
Charles Martin

The licence, and any records connected with it, should be kept by you for six months.

You are reminded that the licence is issued only for this specific engagement, that the conditions should be strictly adhered to and that any request for a variation must be submitted to this Authority in writing, giving at least seven days' notice. A request for variation can be accepted by telephone in exceptional circumstances, but written confirmation must be sent immediately.

A record is kept of the exact number of performing days for each child. If the licence does not show the actual date(s) the child(ren) will work, please let me know these at the end of the engagement.

Yours sincerely,




W. H. Stubbs

for the Education Officer

Form of Licence

This licence should be held available at the place of rehearsal and performance.

Name of Performance DR WHO.

Name and Address	D.O.B.	School	Dates of Performance	Photograph
CHARLES MARTIN		CORONA ACADAMY	28 th /29 th July And 10 th /11 th August	
STEVEN MARTIN		CORONA ACADAMY	28 th /29 th July And 10 th , 11 th August	
BILKENT HASSAN		BARBRA SPEAKE	28 th July 29 th July AND 10 th August 11 th August	

BBC TV Property & Drapery Requirements

From Director CHRIS CLOUGH

Room No.

Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7L

Filming O.B. Date

Designer JOHN ASBRIDGE

Extn.

Setting Date 26TH JULY 1988

Scenic Properties Buyer JOHN CHARLES

Extn.

Studio Ref.

Reh. Room No.

V.T.R.
10TH / 11TH AUGUST 1988

Project No.

50/LDL K2445

Ealing.

Location/Country

Studio

TC.8

File

01F.

Paper Colour

G

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (B)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd. 18/7

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

DESIGNERS DRESSING PROPS

HELEN A'S SUITE (ONCE ONLY)

H	501.		DESK
H	502.		DESK CHAIR
H	503.		DESK DRESSING
H	504.	2	ARM CHAIRS
H	505.		COFFEE TABLE
H	506.		CAGE ON STAND FOR 'FIFI'
H	507.	2	STANDARD LAMPS
H	508.		SIDEBBOARD
H	509.		DOOR FURNITURE 4 PAIRS DOUBLE DOORS
H	510.	2	FLOWER DISPLAYS 4'6" HIGH 3'0" WIDE TRIANGULAR
H	511.		CHANDELIER
H	512.		STOOL
H	513.		COVER FOR FIFI CAGE

HAPPINESS PATROL HQ (ONCE ONLY)

H	514.		MODERN TABLE 8' X 4'
H	515.	4	CHAIRS
H	516.	1	LARGER CHAIR
P	517.		CONSOLE UNIT TO OPERATE MONITORS
H	518.	2	PAIRS DOUBLE DOOR HANDLES

CONTD/...

BBC tv Property & Drape Requirements

CONTINUATION SHEET

Page No.².....

Order No. H T/C

Production DR WHO 7L

V.T.R. 10TH / 11TH AUGUST 1988

KANDY KITCHEN (ONCE ONLY)

H	519.		DOOR FURNITURE
H	520.		QTY CHAINS & BUCKETS
H	521.		SIGNAL BOX LEVERS - PRACTICAL IN BOX AS DIS & AS PER DWR.
P	522.		INDICATION BOARD TO SHOW FLOW OF FONDANT IN PIPES, WITH PRACTICAL LIGHTS - TO DES. REF.
H	523.		WOODEN RUSTIC KITCHEN TABLE
H	524.		QTY PANS & KITCHEN IMPLEMENTS
H	525.		LARGE PAIR BELLOWS
H	526.		WALK ROUND COOKER, APPROX 8' X 4'
H	527.	2	BARBERS CHAIRS WITH RETAINING STRAPS
H	528.		QTY OF RIGID PIPES 10' LONG 10 OFF
P	529.	2	SACKS STRAW FOR FLOOR
H	530.		SHELVES WITH JARS, SWEETS ETC
P	531.		DUSTBINS OF INGREDIENTS
H	532.		TROLLEY WITH DRESSING BY COOKER
P	533.		BUTTON TO OPERATE DOOR

Thanks
John Drake

SJR

15.7.88

MAKE-UP FITTING SHEET (DRAMA ONLY)

FROM (MAKE-UP ARTIST): DORKA NIERADZIK

RECORDING

PRODUCTION: DR WHO

PROG.NO: 50/LDL K242W

DATE:

TO: BOOKING UNIT, ARTISTS' CONTRACTS, S313, SULGRAVE HOUSE

COPY: PRODUCTION OFFICE

<u>NAME</u>	<u>FITTING DATE</u>	<u>TIME</u>
LESLEY FRENCH	1st JUNE 1988	15.00-15.30
FIONA WALKER	31st MAY 1988	13.30-15.00
GERARD MURRY	1st JUNE 1988	14-15.00
GERARD MURRY	26th MAY 1988	14-15.00
FIONA WALKER	6th JUNE 1988	11-11.39
PHILLIP	1st JUNE 1988	14-15.30
FIONA WALKER	7th JUNE 1988	10.30
LESLEY FRENCH	7th JUNE 1988	16-1630
DAVID POPE	7th JUNE 1988	0900-1200
FIONA WALKER	8th JUNE 1988	1130-1230
RYAN FREEDMAN	10th JUNE 1988	1730-1830
ANTON DIFFERING	14th JUNE 1988	1130-1245
SHEELAGH HANCOCK	14th JUNE 1988	1100-1145
LESLEY DUNLOPE	14th JUNE 1988	1530-1600
GEORGINA HALE	20th JUNE 1988	1100-1130

SIGNED

D. Nieradzik

DATE

15 Jul 88

Strand/Series Title DOCTOR WHO				MEMO				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop ✓
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Studio Bookings		4047 TC		
Programme Identificat'n Number 50/LDL K244J, 5D, 6X			Studio TC6 TC8					
Production date(s) 26th/27th/28th July 10th/11th August 1988			Week(s) 30 32					
Filming/O.B. date(s) -			Week(s)					
			Room No. / Building	Tel. Extn.	Department	File Copy		
Producer John Nathan-Turner			304 Union		S & S	1		
Director Chris Clough			301 Union		S & S	Date 18.7.88		
Designer John Asbridge			407 Sc.Blk.		Design	*		

SUBJECT DRESSING ROOMS FOR TC3 - WEEK 30.

Please would you allocate dressing rooms for the following artists:

Tuesday/Wednesday/Thursday , 26th/27th/28th July

SYLVESTER McCOY	Star room, please.
SOPHIE ALDRED	Star room, please.
SHEILA HANCOCK	Star room, please.
RONALD FRASER	Star room, please.
RACHEL BELL	Star room, please.
GEORGINA HALE	Star room, please.
LESLEY DUNLOP	Star room, please.
JOHN NORMINGTON	Star room, please.
HAROLD INNOCENT	Star room, please.

RICHARD SHARP

TIM BARKER

DAVID JOHN POPE

JONATHAN BURN

MARY HEALEY

TIM SCOTT

STEVE SWINSCOE

MARK CARROLL

14 FEMALE N/S ARTISTES

8 MALE N/S ARTISTES

6 BOYS & CHAPERONES:

Philip Neve

Ryan Freedman

Lee Pearch

Bilent Hassan

Steve Martin

Charles Martin

To be confirmed.

To be confirmed.

Many thanks,

Jane

(Jane Wellesley)

Strand/Series Title DOCTOR WHO				SUPPORTING ARTISTS (WALK-ONS) REQUISITION			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building	
Costing Number As below.				Booking Assistant: Phyllis Page		S.314, S.H. *	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X				Channel BBC-1		1	
Production date(s) 26th/27th/28th July 10th/11th August 1988				Studio TC6 TC8			
Filming/O.B. date(s) -				Week(s) 30 32			
				Room No. / Building		Tel. Extn.	
Producer John Nathan-Turner				304 Union		S & S	
Director Chris Clough				301 Union		S & S	
Designer John Asbridge				407 Sc.Blk.		Design	
						File Copy	
						Date 20.7.88 *	

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Sup. Artist	Dates Required
<u>Happiness Patrol</u> JULIE LAWRENCE JUNE EASTHER CAROLE MUDIE ANGIE ALAIMO HEATHER DOWNHAM OLWYN ATKINSON SELINA GILBERT /contd.	J.B. Agency	W/O-1s	All: 26th July 27th July 28th July 10th Aug. 11th Aug. As discussed - please book for 5 multi-episodic days and split equally over all three episodes.
(Signed)			Producer/Director

From: John Nathan-Turner, Producer, DOCTOR WHO

Room No. &
Building: 304 Union

Tel.
Ext:

date: 21st July 1988

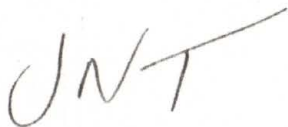
Subject: THE HAPPINESS PATROL/SILVER NEMESIS (DOCTOR WHO 7K & 7L)

To: Eric Sheddon

c.c. John Asbridge
June Collins
Chris Clough
Guy Gilks

I am most anxious to discover we have no scenic contract for the above production. Two weeks ago we cut a set from this show and increased the manhours by 550 (you asked for 600). Today, John requested more money - I have told him there is none available - and this is so! Please may we have a contract for the agreed figures, as there are only 2 working days before the studio.

Overspends in this area will not be absorbed by the production.



(JOHN NATHAN-TURNER)

*FILE

Strand/Series Title		DOCTOR WHO		STUDIO INFORMATION			
Programme Title		DOCTOR WHO 7L					
Episode/Sub. Title		Episodes 1-3.		Distribution		Denotes Recipient	
Project Number		As below.		Thro:		Room No. and Building	
Programme Identificat'n Number		50/LDL K244J, 5D, 6X		House Manager		2	
Production date(s)		26th/27th/28th July 10th/11th August 1988		To:-		Tel. Centre Lime Grove OR T.F.S. OR	
Filming/O.B. date(s)		-		Senior Fireman		1	
Producer		John Nathan-Turner		Fire Pvntn. Officer		114 Bentinck House	
Director		Chris Clough		Asst.(Co-Ord) S.M.Tel.		4044 T.C.	
Designer		John Asbridge		Floor Manager		4023 T.C.	
Channel		BBC-1		Room No. / Building		Tel. Extn.	
Studio		TC6 TC8		Department		S & S S & S Design	
Week(s)		30 32		File Copy		1	
Date		21st July 1988					

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?
HAVE ARMOURERS BEEN CONSULTED ON b)?
This form may be used for Ealing T.F.S. Please indicate whether
each item is for studio or filming purposes.

YES/NO
YES/NO

Details of:-

- a) Fire Hazards (including vehicles):
Studio/Filming

ADDITIONAL INFORMATION

AS PREVIOUS FORM

- b) Firearms and Weapons
Studio / Filming

AS PREVIOUS FORM

- c) Chemicals
Studio / Filming

SEE VIUSAL EFFECTS

- d) Gas and Water:
Studio / Filming

Visual effects to provide 4' gas jet from specially lined oven using propane.
Effects designer discussed this with Geoff Walmsley.

- e) Animals:
Studio / Filming

NONE

- f) Special Equipment and Machinery for demonstration:
Studio / Filming
(if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:
Studio / Filming

NONE

- h) Other information (e.g. Disabled Contributors / Dangerous Action):
Studio / Filming

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.
Insert the relevant address in the distribution box.	

LYNN GRANT AFM

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)

Request for authority to use DANGEROUS SUBSTANCES OR EQUIPMENT*
in a Television production

Permission must be sought at the earliest possible moment but never less than three working days before the event.

From: JOHN NATHAN-TURNER PRODUCER

Room No. & Building: 304 UNION Tel. Ext. _____ Date: 25th July 1988

To: H.S.M. (Tel.)

Copy to: C.M.A. through A.C.M.A.
House Manager, T.C./L.G.P./E.P./A.P.
Fire Prevention Officer
Television Safety Officer
Visual Effects Manager
Manager, Properties

<u>PRODUCTION</u> DOCTOR WHO	<u>DATE</u> 25,26,27 July	<u>STUDIO</u> TC3
<u>Substance/equipment involved:</u>		
<u>Nature of demonstration or equipment (state known hazards and proposed precautions):</u> V/FX GUN SPLATS ROCKFALL V/FX LIGHT BULB SHOCK		
<u>Name and qualifications of person to be in charge of demonstration or equipment:</u>		
<u>How to contact:</u>		

**Items include:* Any substance or equipment which may cause a fire or an explosion; Any radioactive substance (except luminous clocks, watches, etc.); Any bacteria, viruses or similar germs; Any drugs normally requiring a prescription; Any dangerous equipment e.g. lasers, thermic lances or any similar scientific devices; Any compressed gas. It is stressed that safe substitutes for dangerous substances are frequently available. If required a prior demonstration must be arranged.

N.B.: There are no facilities on B.B.C. premises for the storage of radio active materials.

Signed John Nathan-Turner (Producer)

NOTE: UNDER NO CIRCUMSTANCES MUST ARRANGEMENTS BE PUT IN HAND WITHOUT RECEIPT OF WRITTEN AUTHORITY

7L. file

STUDIO SCHEDULE

Tuesday 26th July 1988

1300-1415 Lunch and Line-up.
1415-1600 Camera Rehearsal.
1600-1630 Line-up.
1630-1800 Rehearse/RECORD.
1800-1900 Supper.
1900-1930 Line-up.
1930-2200 Rehearse/RECORD.

lost lighting gallery
console twice.

~~3' late due to d~~

Wednesday 27th July 1988

&

Thursday 28th July 1988

1030-1300 Camera Rehearsal.
1300-1400 Lunch.
1400-1430 Line-up.
1430-1800 Rehearse/RECORD.
1800-1900 Supper.
1900-1930 Line-up.
1930-2200 Rehearse/RECORD.

3' late due to V.T.
problems.
3' " " to floor
not ready

Recording number for all sessions: 50/LDL K244J.

N/S ARTISTES

Pipe People (27th/28th July)

STEVEN & CHARLES MARTIN
Chaperone: DIANA POWER

BILENT HASSAN
Chaperone: MRS. NORTHWOOD

LEE PEARCE
Chaperone: ANNE PRYKE
(Also chaperoning PHILIP NEVE
and RYAN FREEDMAN)

Happiness Patrol (26th/27th/28th July)

All from J.B. Agency

JULIE LAWRENCE
JUNE EASTHER
CAROLE MUDIE
ANGIE ALAIMO
HEATHER DOWNHAM
OLWYN ATKINSON
SELINA GILBERT

Drones (26th/27th July)

All from Ray Knight Casting

LISA McHUGH
SUSAN RAASAY
MONIQUE BRIANT
BETTE SHAW
LORNA ROSSLYN
DEBBIE-ANN GREENWELL
DAPHNE SELFE
DUNCAN PETTIGREW
RAY MARTIN
JAMES CRONIN
/contd.

N/S ARTISTES CONTD.

Drones contd.

BARRIE WILKINSON

PETER KIRKBY

FRED WHITHAM

CY TOWN

IAN GILLIES

Some Drones to double as:

People in Forum Queue

Billposter

Execution Victim

DOCTOR WHO 7L: "THE HAPPINESS PATROL"

a.

STUDIO 1. DAY 1. TUESDAY 26th JULY 1988RECORDING ORDER

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/11 (1)	<u>1/4. EXT. STREET OUTSIDE</u> <u>KANDY KITCHEN</u> DOCTOR ACE TREVOR SIGMA They meet Trevor Sigma. Ace wanders into Kandy Kitchen.	N.1.	1-5	<u>Area D</u> 6A 2A 5A	
<u>/BREAK/</u>					
1/16 (4)	<u>1/6. EXT. STREET OUTSIDE</u> <u>KANDY KITCHEN</u> DOCTOR TREVOR SIGMA Trevor's conducting census. Doctor follows Ace into Kandy Kitchen.	N.1.	6	<u>Area D</u> 5A	
<u>/BREAK/</u> <u>/2 to B/</u> <u>/5 to B/</u> <u>/6 to B/</u>					
2/35 (5)	<u>2/18. EXT. STREET</u> TREVOR SIGMA DOCTOR EARL SIGMA Doctor asks Trevor to take him to leader of planet. Earl wanders off - Doctor will find him by his music.	N.1.	7-21	<u>Area G</u> 6B 2B 5B	
<u>/BREAK/</u> <u>/5 to C/</u>					
3/12 (8)	<u>3/9. EXT. FORUM SQUARE</u> DOCTOR TREVOR SIGMA NEWSCASTER (VO) Warning to stay clear of Forum Square. Trevor's been sent to find out who's gone missing in last six months.	N.1.	22-26A	<u>Area A</u> 1A 3A 5C	
<u>/BREAK/</u> <u>/1 to B/</u> <u>/6 to D/</u>					

a.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.
RECORDING ORDER CONTD.

b.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/2 (10)	<u>1/1. EXT. BLUESY STREET</u> WOMAN SILAS P. DAISY K. HAPPINESS PATROL (N/S) Silas P. gets woman to admit she's a killjoy. She's to be executed.	N.1.	27-48	<u>Area H-F</u> 6D 1B 5C	
				<u>/BREAK/</u> <u>/2 to C/</u> <u>/6 to E/</u>	
1/19 (14)	<u>1/8. EXT. BLUESY STREET</u> EARL SIGMA DAISY K. HAPPINESS PATROL (N/S) Earl stops playing blues and switches to happy tune.	N.1.	49-55	<u>Area F</u> 6E 1B 2C	
				<u>/BREAK/</u>	
1/26 (15)	<u>1/12. EXT. BLUESY STREET</u> DOCTOR ACE Find bullet holes on bench. Doctor thinks they should start by getting themselves arrested.	N.1.	56-57	<u>Area F-G</u> 4A 2C	
				<u>/BREAK/</u>	
1/62 (16)	<u>1/35. EXT. STREET WITH FIRE ESCAPE</u> DOCTOR Go-kart begins to misfire.	N.1.	58	<u>Area F</u> 4A	
1/64 (17)	<u>1/37. EXT. BLUESY STREET</u> DOCTOR Go-kart chugs to a halt.	N.1.	58	<u>Area F</u> 4A	
				<u>/BREAK/</u> <u>/6 to D/</u>	

b.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.
RECORDING ORDER CONTD.

c.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/67 (18)	<u>1/39. EXT. BLUESY STREET</u> DOCTOR SILAS P. EARL SIGMA DAISY K. HAPPINESS PATROL (N/S) Silas P. leads Doctor on to rebel against Helen A. Earl knocks him out. He and Doctor run off, leaving Silas looking miserable!	N.1.	59-73	<u>Area F</u> 6D 5C	
				<u>/BREAK/</u> <u>/3 to B/</u> <u>/4 to B/</u> <u>/5 to D/</u>	
1/6 (22)	<u>1/2. EXT. FORUM SQUARE</u> DOCTOR ACE Tardis materialises. Doctor has heard disturbing rumours about Terra Alpha.	N.1.	74-81	<u>Area A</u> 3B 4B 5D	
				<u>/BREAK/</u> <u>/3 to C/</u> <u>/4 to C/</u> <u>/6 to F/</u>	
1/25 (25)	<u>1/11. EXT. FORUM SQUARE</u> DAISY K. HAPPINESS PATROL (N/S) Start painting Tardis pink.	N.1.	82-86	<u>Area A</u> 3C 4C	
				<u>/RUN ON/</u>	
1/27 (26)	<u>1/13. EXT. FORUM SQUARE</u> DOCTOR ACE DAISY K. HAPPINESS PATROL (N/S) Daisy K. arrests Doctor as a spy. Ace might be Happiness Patrol material. They're to be taken to the waiting zone.	N.1.	87-100	<u>Area A</u> 3C 4C 6F	
				<u>/BREAK/</u> <u>/3 to D/</u> <u>/4 to D/</u>	

c.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.

d.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/33 (30)	<u>1/15. EXT. WAITING ZONE 1.</u> DOCTOR ACE HAROLD V. PRISCILLA P. HELEN A. (ON MONITOR) HAPPINESS PATROL (N/S) Doctor and Ace meet Harold V. in waiting zone. He's there for investigating his brother's disappearance. Waiting zone's not a prison but they'll be shot if they try to leave!	N.1.	101-111	<u>Area B</u> 3D 5D 4D (5K)	
----- <u>RUN ON</u> -----					
1/38 (34)	<u>1/18. EXT. WAITING ZONE 1.</u> DOCTOR ACE HAROLD V. PRISCILLA P. Helen A. punishes people for 'public grief' and they're too scared to stand up to her. Kandy Man is doing experiments on prisoners.	N.1.	112-118A	<u>Area B</u> 3D 5D 4D	
----- <u>RUN ON</u> -----					
1/39b (36)	<u>1/18B. EXT. WAITING ZONE 1.</u> DOCTOR ACE HAROLD V. PRISCILLA P. Three ways of disappearing: Late Show at Forum, visit to Kandy Kitchen, or something else - ?firing squad.	N.1.	119-122	<u>Area B</u> 3D 5D 4D	
----- <u>RUN ON</u> -----					

d.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.

e.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/44 (37)	<u>1/23. EXT. WAITING ZONE 1.</u> DOCTOR ACE HAROLD V. PRISCILLA P. Doctor and Ace plan to escape - with Harold V., but he doesn't believe it's possible.	N.1.	123-126	<u>Area B</u> 3D 5D 4D	

/BREAK/

1/45a (38)	<u>1/23B. EXT. WAITING ZONE 1.</u> DOCTOR ACE HAROLD V. PRISCILLA P. Harold is electrocuted. Ace is furious.	N.1.	127-131 <u>VIZ FX</u>	<u>Area B</u> 3D 5D 4D	
---------------	--	------	--------------------------	---------------------------	--

/BREAK/

1/47 (40)	<u>1/25. EXT. WAITING ZONE 1.</u> DOCTOR ACE PRISCILLA P. HAROLD V. (CORPSE) HAPPINESS PATROL (N/S) Harold's body removed. Doctor establishes that go- kart is booby trapped.	N.1.	132-137	<u>Area B</u> 3D 4D	
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/RUN ON/

1/50 (42)	<u>1/27. EXT. WAITING ZONE 1.</u> DOCTOR ACE PRISCILLA P. Priscilla edges away as Doctor and Ace obviously plan to start the go-kart.	N.1.	138	<u>Area B</u> 3D	
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e.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.
RECORDING ORDER CONTD.

f.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/52 (43)	<u>1/27B. EXT. WAITING ZONE 1.</u> N.l. DOCTOR ACE Doctor defuses go-kart bomb.		138	<u>Area B</u> 3D	

/RUN ON/
5 to E/

1/51 (44)	<u>1/27A. EXT. ALCOVE IN FORUM SQUARE</u> PRISCILLA P. Hiding in alcove waiting for explosion.	N.l.	139	<u>Area A</u> 5E	
--------------	---	------	-----	---------------------	--

1/52a (45)	<u>1/27C. EXT. ALCOVE IN FORUM SQUARE</u> DOCTOR ACE PRISCILLA P. SUSAN Q. Doctor and Ace roar off - just as Susan Q. comes to collect Ace for Happiness Patrol auditions.	N.l.	139	<u>Area A</u> 5E	
---------------	--	------	-----	---------------------	--

/BREAK/

1/53 (46)	<u>1/28. EXT. STREET</u> DOCTOR ACE Whizzing along in go-kart.	N.l.	140	<u>Area H-F</u> 2C	
--------------	---	------	-----	-----------------------	--

/BREAK/
1 to C/
2 to A/
4 to A/
6 to G/

f.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.

g.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/55 (47)	<u>1/30. EXT. SECOND STREET</u> DOCTOR ACE DAISY K. SUSAN Q. HAPPINESS PATROL (N/S) Go-kart breaks down - just as Daisy K's patrol is coming. Doctor needs time to fix it.	N.1.	141-144	<u>Area G</u> 6G 1C 2A	
1/57 (48)	<u>1/31. EXT. STREET WITH FIRE ESCAPE</u> ACE DAISY K. SUSAN Q. HAPPINESS PATROL (N/S) Daisy K. orders Susan Q. to take Ace back to HQ, while they go on looking for Doctor.	N.1.	145-147	<u>Area D</u> 2A 1C	
1/58 (49)	<u>1/32. EXT. SECOND STREET</u> DOCTOR DAISY K. HAPPINESS PATROL (N/S) Doctor fixes kart and drives off - just as Happiness Patrol come round corner and fire.	N.1.	148-149	<u>Area G</u> 6G 4A	

BREAK
5 to F
6 to F

g.

"THE HAPPINESS PATROL": STUDIO 1. DAY 1.

h.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/60 (50)	<u>1/34. EXT. STREET</u> ACE SUSAN Q. Susan Q. likes Earl's music. She was downgraded for keep- ing one of her old blues records.	N.1.	150-153	<u>Area G-H</u> 6F 5F	

/BREAK/
/5 to G/

1/71 (52)	<u>1/40. EXT. STREET OUTSIDE</u> <u>KANDY KITCHEN</u> DOCTOR EARL SIGMA Sound of Silas P. being shot. Earl is medical student on vacation. Sigma means alien. Happiness Patrol vehicle approaching - they dodge into Kandy Kitchen.	N.1.	155	<u>Area E-D</u> 5G(H/H)	
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END OF RECORDING DAY 1.

h.

DOCTOR WHO 7L: "THE HAPPINESS PATROL"
 STUDIO 1. DAY 2. WEDNESDAY 27th JULY 1988
RECORDING ORDER

i.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/59 (54)	<u>1/33. EXT. STREET WITH</u> <u>FIRE ESCAPE</u> + <u>WENCES C/As FOR SC.2/6</u> EARL SIGMA PIPE PEOPLE (N/S) WENCES Pipe People watch Earl from manholes.	N.1.	156-160	<u>Area E-C</u> 1C 5G	
/BREAK/ /6 to X/					
1/74 (55)	<u>1/42. EXT. STREET OUTSIDE</u> <u>KANDY KITCHEN</u> ACE DAISY K. HAPPINESS PATROL (N/S) Ace recaptured.	N.1.	161	<u>Area G</u> 6X	
/BREAK/ /6 to H/					
2/40 (56)	<u>2/21. EXT. STREET</u> EARL SIGMA DRONES (N/S) Earl hides as Drone demo passes.	N.1.	162-165	<u>Area H</u> <u>Drones:</u> <u>Area C-E</u> 6H 1C <u>SEP.FEEDS</u>	
/BREAK/ /1 to B/					
2/41 (57)	<u>2/22. EXT. STREET WITH</u> <u>FIRE ESCAPE</u> DAVID S. ALEX S. DRONES (N/S)(OOV) Snipers setting up. David S. obsessed with guns. Alex S. fed up with job.	N.1.	166-168	<u>Area F</u> 1B	
/BREAK/					

i.

"THE HAPPINESS PATROL": STUDIO 1. DAY 2.

J.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/65 (59)	<u>2/35. EXT. FIRE ESCAPE</u> DAVID S. ALEX S. DOCTOR David S. bottles out of shooting Doctor at close range. Doctor disarms them.	N.1.	169-173	<u>Area F</u> 1B	
<u>/BREAK/</u> <u>/5 to H/</u>					
2/46 (63)	<u>2/25. EXT. STREET</u> FIFI HAPPINESS PATROL GUARDS (N/S) Fifi about to be put down pipes.	N.1.	174-175	<u>Area E</u> 5H	
<u>/BREAK/</u>					
2/61 (64)	<u>2/33. EXT. BLUESY STREET</u> EARL SIGMA DOCTOR Drones on strike over Happiness Patrol murders and are pinned down by snipers. Doctor will deal with them on his way to Kandy Kitchen.	N.1.	176	<u>Area H</u> 6H	
<u>/BREAK/</u> <u>/4 to D/</u> <u>/5 to D/</u>					
2/58 (65)	<u>2/31. EXT. STREET OUTSIDE FORUM (WAS WAITING ZONE 1)</u> DOCTOR ERNEST P. HAPPINESS PATROL GUARDS (N/S) Waiting zone moves before late show at Forum - which is Happiness Patrol auditions. Most candidates fail!	N.1.	177-183	<u>Area B</u> 3D 4D 5D	
<u>/BREAK/</u> <u>/6 to K/</u>					

J.

"THE HAPPINESS PATROL": STUDIO 1. DAY 2.

k.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/84 (67)	<u>2/50. EXT. STREET</u> EARL SIGMA DOCTOR BILLPOSTER (N/S) Billposter puts up poster for Ace. Doctor rushes off to Forum, Earl follows.	N.1.	184-190	<u>Area B</u> 5D 6K 3D	
2/87 (69)	<u>2/52. EXT. STREET OUTSIDE FORUM</u> DOCTOR EARL SIGMA ERNEST P. Show is in five minutes.	N.1.	191	<u>Area B</u> 3D	
2/88 (70)	<u>2/53. EXT. FORUM SQUARE</u> PRISCILLA P. HAPPINESS PATROL (N/S) AUDIENCE QUEUE (N/S) Priscilla P. weeding out killjoys.	N.1.	192-200	<u>Area A</u> 6K 4D 3D	
2/90 (72)	<u>2/54. EXT. STREET OUTSIDE FORUM</u> DOCTOR EARL SIGMA ERNEST P. HAPPINESS PATROL GUARDS (N/S) Doctor sends Earl to fetch Drones, asks if Ace is here yet. Guards bring out body of previous performer, blank out poster. Only Ace left.	N.1.	201-203	<u>Area B</u> 3D 4D	

BREAK/
/2 to B/

k.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/86 (74)	<u>2/51. EXT. SECOND STREET</u> ACE SUSAN Q. DAISY K. HAPPINESS PATROL GUARDS (N/S) Ace and Susan Q. being marched to Forum.	N.1.	204	<u>Area H-F</u> 2B /2 to A/	
2/92 (75)	<u>2/55. EXT. SECOND STREET</u> ACE SUSAN Q. DAISY K. HAPPINESS PATROL (N/S) Showtime soon!	N.1.	205	<u>Area E-D</u> 2A ----- /RUN ON/ /2 to C/ /5 to A/ /6 to G/	
3/1 (76)	<u>3/1. EXT. STREET</u> ACE SUSAN Q. DAISY K. HAPPINESS PATROL (N/S) Attacked by sniper. Ace & Susan Q. try to escape but are recaptured by Daisy K. who's not as brave as she makes out.	N.1.	206-210	<u>Area E-D</u> 6G 2C 5A /BREAK/ /1 to C/	
2/10 (78)	<u>2/6. EXT. BLUESY STREET</u> ACE DAISY K. DRONES (N/S) HAPPINESS PATROL GUARDS (N/S) Ace being marched off to waiting zone, meets Drones' demo. They're forbidden to come to city, so will be killed. Ace supports them. (Wences sees all this.)	N.1.	211-213	<u>Area C-E</u> <u>Drones:</u> <u>Area F-H</u> 5A 2C 1C /BREAK/ /2 to B/ /5 to J/ /6 to D/	

"THE HAPPINESS PATROL": STUDIO 1. DAY 2.

m.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/17 (81)	<u>2/8. EXT. WAITING ZONE 2.</u> ACE PRISCILLA P. HAPPINESS PATROL GUARDS (N/S) Ace arrives in waiting zone 2.	N.1.	214-217	<u>Area F</u> 6D 2B	
<hr style="border-top: 1px dashed black;"/> <div style="text-align: right;"><u>/RUN ON/</u></div>					
2/21 (83)	<u>2/11. EXT. WAITING ZONE 2.</u> ACE PRISCILLA P. SUSAN Q. HAPPINESS PATROL GUARDS (N/S) Priscilla P. examining nitro nine, complaining about being taken off streets where she enjoyed shooting killjoys. Susan Q. is brought in.	N.1.	218-227	<u>Area F</u> 6D 2B 5J	
<hr style="border-top: 1px dashed black;"/> <div style="text-align: right;"><u>/RUN ON/</u></div>					
2/24 (85)	<u>2/13. EXT. WAITING ZONE 2.</u> ACE SUSAN Q. PRISCILLA P. Susan Q. is doomed - but it is quite a relief!	N.1.	228-231	<u>Area F</u> 6D 2B	
<hr style="border-top: 1px dashed black;"/> <div style="text-align: right;"><u>/RUN ON/</u></div>					
2/30 (86)	<u>2/16. EXT. WAITING ZONE 2.</u> ACE SUSAN Q. PRISCILLA P. WENCES HAPPINESS PATROL GUARDS (N/S) Susan Q. is dragged off. Priscilla P. despises her. Wences helps Ace escape down manhole.	N.1.	232-246	<u>Area F</u> 6D 2B 5J	
<hr style="border-top: 1px dashed black;"/> <div style="text-align: right;"><u>/BREAK/</u> <u>/6 to E/</u></div>					

m.

"THE HAPPINESS PATROL": STUDIO 1. DAY 2.

n.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/33 (90)	<u>3/20. EXT. WAITING ZONE 2.</u> DAISY K. PRISCILLA P. HELEN A. (ON MONITOR) Priscilla P. has arrested Daisy K. Helen A. orders her release.	N.1.	247-259	<u>Area F</u> 6E 5J 2B	
				<u>RUN ON</u> <u>6 to D</u>	
3/49 (92)	<u>3/32. EXT. WAITING ZONE 2.</u> PRISCILLA P. SUSAN Q. Priscilla P. lured by Earl's music. Susan Q. stalks her.	N.1.	260	<u>Area F</u> 6D	
				<u>BREAK</u>	
3/52 (93)	<u>3/34. EXT. WAITING ZONE 2.</u> PRISCILLA P. SUSAN Q. EARL SIGMA Earl and Susan Q. have captured Priscilla P.	N.1.	261-262	<u>Area F</u> 6D 2B	
				<u>BREAK</u> <u>1 to B</u> <u>5 to B</u> <u>6 to B</u>	
3/86 (94)	<u>3/54. EXT. BLUESY STREET</u> HELEN A. Trudging along with suitcase. Musak replaced by Earl's sad harmonica music.	N.1.	263	<u>Area A-F</u> 1B	
3/88 (95)	<u>3/56. EXT. BLUESY STREET</u> HELEN A. DOCTOR ACE FIFI /contd.	N.1. Dawn	264-277	<u>Area F</u> 6B 1B 5B	

n.

"THE HAPPINESS PATROL": STUDIO 1. DAY 2.

o.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/88 (95)	<u>3/56. CONTD.</u> Doctor tries to convince Helen A. happiness can only exist side by side with sad- ness. Helen A. has no time for love - until she sees Fifi, at death's door. Helen A. heartbroken.	N.1. Dawn			
				<u>RUN ON</u> <u>3 to C</u>	
3/93 (98)	<u>LAST SHOT FOR:</u> <u>3/57. EXT. FORUM SQUARE</u> EARL SIGMA SUSAN Q. WULFRIC WENCES Walk off down street into sunrise.	D.2.	278	3C	
				<u>BREAK</u> <u>3 to D</u> <u>5 to K</u>	
3/3 (99)	<u>3/2. EXT. FORUM SQUARE</u> DOCTOR ERNEST P. HAPPINESS PATROL (N/S) Ace is down for the Miracle Survival Act!	N.1.	279-282	<u>Area B</u> 3D 5K	
				<u>BREAK</u> <u>4 to B</u> <u>5 to F</u>	
3/18 (101)	<u>3/13. EXT. FORUM SQUARE</u> DOCTOR EARL SIGMA Doctor evidently has a plan - everyone set to converge on Forum Square.	N.1.	283-287	<u>Area A</u> 4B 5F 3D	
				<u>BREAK</u> <u>4 to C</u> <u>6 to C</u>	

o.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/22 (103)	<u>3/16. EXT. FORUM SQUARE</u> DOCTOR DAISY K. ACE SUSAN Q. EARL SIGMA GILBERT M. PRISCILLA P. HAPPINESS PATROL (N/S) HAPPINESS PATROL B (N/S) DRONES (N/S) Daisy K's patrol depressed because they can't shoot Doctor or Drones who are now happy. Priscilla P's patrol move in to arrest Daisy K's patrol for looking miserable. In the confusion, Doctor, Ace, Susan Q. and Earl make off.	N.1.	288-306	<u>Area A</u> 4C 5F 3D 6C	
					<u>/BREAK/</u> <u>4 to X</u> <u>(POS.6H)</u>
3/6 (107)	<u>3/3. EXT. STREET</u> ACE SUSAN Q. DAISY K. HAPPINESS PATROL (N/S) Susan Q. trying to give Ace advice for the audition.	N.1.	307	<u>Area G</u> 4X	
					<u>/BREAK/</u> <u>/1 to C/</u> <u>/5 to A/</u>
3/7 (108)	<u>3/4. EXT. SECOND STREET</u> EARL SIGMA DRONES (N/S) Earl leading Drones towards Forum.	N.1.	308-310	<u>Area F-D</u> 5A 1C <u>SEP.FEEDS</u>	
					<u>/BREAK/</u> <u>/2 to C/</u>

"THE HAPPINESS PATROL": STUDIO 1. DAY 2.

q.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/17 (109)	<u>3/12. EXT. STREET</u> GILBERT M. PRISCILLA P. HAPPINESS PATROL B (N/S) KILLJOY (N/S) Priscilla P. spots killjoy, but no time to deal with him. They're after Drones.	N.1.	311	<u>Area H-G</u> 2C	

/BREAK/
/4 to A/

3/29 (110)	<u>3/19. EXT. STREET</u> DOCTOR ACE SUSAN Q. EARL SIGMA Doctor is going to the top!	N.1.	312	<u>Area E-G</u> 4A	
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/BREAK/
/2 to A/
/5 to H/

3/62 (111)	<u>3/39. EXT. STREET OUTSIDE</u> <u>KANDY KITCHEN</u> DOCTOR ACE EARL SIGMA SUSAN Q. Susan Q. shooting muzak loudspeakers off walls.	N.1.	313-317	<u>Area D</u> 5H 2A	
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/3 to C/
/4 to C/

END OF RECORDING DAY 2.

q.

DOCTOR WHO 7L: "THE HAPPINESS PATROL"

r.

STUDIO 1. DAY 3. THURSDAY 28th JULY 1988RECORDING ORDER

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/92 (113)	<u>3/57. EXT. FORUM SQUARE</u> DAISY K. PRISCILLA P. ACE DOCTOR EARL SIGMA SUSAN Q. WULFRIC WENCES Tardis repainted blue. Doctor and Ace are off. Earl is staying. (Last shot already done.)	D.2.	318-322	<u>Area A</u> 3C 4C	
<div>BREAK/ 5 to C/ 6 to B/</div>					
2/18 (115)	<u>2/9. INT. PIPES</u> DOCTOR WULFRIC EARL SIGMA PIPE PEOPLE (N/S) Pipes have carried sugar solution - but not lately. Particular sudden noise could start fall of sugar rock. They are being followed.	N.1.	323-324	6B 5C	
<div>BREAK/</div>					
3/39 (117)	<u>3/23. INT. PIPES</u> DOCTOR ACE SUSAN Q. EARL SIGMA WULFRIC WENCES WULFRIC PIPE PEOPLE (N/S) Right loud noise could set off avalanche.	N.1.	325	6B	

r.

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

S.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/41 (118)	<u>3/25. INT. PIPES</u> DOCTOR ACE SUSAN Q. EARL SIGMA WULFRIC WENCES PIPE PEOPLE (N/S) Doctor sends others to safe place, then asks Earl to blow a 'C'.	N.1.	325	6B	
<u>BREAK</u> <u>5 to A</u>					
3/40 (120)	<u>3/24. INT. PIPES</u> FIFI Approaching silently.	N.1.	326-327	5A	
<u>BREAK</u>					
3/42 (121)	<u>3/26. INT. PIPES</u> FIFI Fifi howls. Noise starts fall of sugar rock onto her.	N.1.	328	6B	
3/45 (122)	<u>3/29. INT. PIPES</u> Last bits of rubble settle.	N.1.	328	6B	
<u>BREAK</u> <u>5 to C</u>					
3/43 (123)	<u>3/27. INT. PIPES</u> DOCTOR ACE SUSAN Q. EARL SIGMA WULFRIC WENCES PIPE PEOPLE (N/S) Shield themselves from dust and rock chippings.	N.1.	329	5C	
<u>BREAK</u> <u>1 to A</u>					

S.

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

t.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/20 (124)	<u>1/9. EXT. EXECUTION YARD</u> DOCTOR ACE Yard decorated as if for party. Waste pipe contains sweet substance.	N.1.	330-332	1A 2A	
<u>/BREAK/</u> <u>/3 to A/</u>					
1/36 (126)	<u>1/16. EXT. EXECUTION YARD</u> DAISY K. JOSEPH C. VICTIM (N/S) HAPPINESS PATROL (N/S) Joseph C. congratulates Daisy K. on catching another killjoy.	N.1.	333-336	1A 3A 2A	
<u>/RUN ON/</u>					
1/40 (127)	<u>1/19. EXT. EXECUTION YARD</u> DAISY K. JOSEPH C. VICTIM (N/S) HAPPINESS PATROL (N/S) Victim guilty of public grief. Firing squad lined up. Sentence is severest penalty - not firing squad!	N.1.	337-345	1A 3A 2A	
<u>/RUN ON/</u>					
1/41a (128)	<u>1/20A. EXT. EXECUTION YARD</u> DAISY K. JOSEPH C. VICTIM (N/S) Pipe comes down onto victim.	N.1.	346-347	1A 3A	
<u>/BREAK/</u>					

t.

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

u.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/43 (129)	<u>1/22. EXT. EXECUTION YARD</u> JOSEPH C. DAISY K. VICTIM (N/S) Victim killed by Fondant Surprise.	N.1.	348-352 <u>VIZ FX</u>	1A 3A 2A <u>SEP.FEEDS</u>	
<u>/BREAK/</u> <u>/6 to A/</u>					
2/3 (130)	<u>2/2. INT. PIPES</u> DOCTOR Earl hasn't followed him.	N.1.	353	6A	
<u>/BREAK/</u> <u>/5 to A/</u> <u>/6 to C/</u>					
2/23 (131)	<u>2/12. INT. PIPES</u> DOCTOR EARL SIGMA WULFRIC WENCES PIPE PEOPLE (N/S) Pipe People bar their way.	N.1.	354-356	5A 6C	
<u>/RUN ON/</u>					
2/25 (132)	<u>2/14. INT. PIPES</u> DOCTOR EARL SIGMA WULFRIC WENCES PIPE PEOPLE (N/S) Pipe People like Earl's music. They tell Doctor Ace is captive.	N.1.	357-371	5A 6C	
<u>/BREAK/</u> <u>/6 to B/</u>					

u.

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

v.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/33 (136)	<u>2/17. INT. PIPES</u> DOCTOR PIPE PEOPLE (N/S) EARL SIGMA WULFRIC Pipe People starving because no sugar in pipes. Human settlers have driven them into pipes. Doctor will help them.	N.1.	372	6B	
<u>/BREAK/</u> <u>/6 to C/</u>					
2/39 (137)	<u>2/20. INT. PIPES</u> ACE WENCES Wences directing Ace along, carrying her nitro nine.	N.1.	373	6C	
<u>/BREAK/</u> <u>/5 to B/</u>					
2/45 (138)	<u>2/24. INT. PIPES</u> ACE WENCES Making their way along pipe.	N.1.	374	5B	
<u>/BREAK/</u> <u>/6 to E/</u>					
2/63 (139)	<u>2/34. INT. PIPES</u> ACE WENCES They start sliding down the doom pipe.	N.1.	375	6E	
<u>/BREAK/</u> <u>/5 to A/</u> <u>/6 to D/</u>					

v.

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

W.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/55 (141)	<u>2/30. INT. PIPES</u> ACE WENCES FIFI Fifi traps them. Ace blows her up.	N.1.	376-380 <u>VIZ FX</u>	6D-C 5A	
<u>/BREAK/</u>					
2/68 (144)	<u>2/36. EXT. EXECUTION YARD</u> SUSAN Q. DAISY K. HAPPINESS PATROL (N/S) Daisy K. sentences Susan Q. to severest penalty, and dismisses firing squad.	N.1.	381-383	1A 3A	
<u>/RUN ON/</u>					
2/76 (145)	<u>2/43. EXT. EXECUTION YARD</u> DAISY K. SUSAN Q. ACE WENCES Ace and Wences tumble out of doom pipe. Wences scuttles off in general confusion.	N.1.	384-386	1A 3A 2A	
<u>/RUN ON/</u>					
2/78 (146)	<u>2/45. EXT. EXECUTION YARD</u> ACE SUSAN Q. DAISY K. Only a small trickle comes out of doom pipe.	N.1.	387-391	1A 3A 2A	
<u>/BREAK/</u>					

W.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/20 (147)	<u>3/14. EXT. EXECUTION YARD</u> HELEN A. JOSEPH C. FIFI Fifi unleashed into doom pipe.	N.1.	392-393	1A 3A	

				<u>/RUN ON/</u>	

3/26 (148)	<u>3/17. EXT. EXECUTION YARD</u> HELEN A. JOSEPH C. NEWSCASTER (VO) Events at Forum Square are reported. Helen A. leaves to sort it out - Joseph C's to wait for Fifi.	N.1.	394-399	1A 3A 2A	

				<u>/RUN ON/</u>	

3/46 (150)	<u>3/30. EXT. EXECUTION YARD</u> JOSEPH C. Strolling round yard - hears rumble of rockfall.	N.1.	400-401	1A 3A	

				<u>/BREAK/</u>	

3/70 (151)	<u>3/46. EXT. EXECUTION YARD</u> GILBERT M. JOSEPH C. Skeleton Gilbert M. made Kandy Man. Now there's nothing left for him on Terra Alpha.	N.1.	402-408 <u>VIZ FX</u>	1A 3A 2A	

				<u>/BREAK/</u>	

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

y.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/83 (153)	<u>2/49. INT. PIPES</u> WULFRIC WENCES FIFI PIPE PEOPLE (N/S) Wences rejoins his friends. Bedraggled Fifi follows them.	N.1.	409-413	5A 6C	
<u>/BREAK/</u> <u>/6 to E/</u>					
3/21 (154)	<u>3/15. INT. PIPES</u> WULFRIC WENCES PIPE PEOPLE (N/S) Running along pipes.	N.1.	414	6E	
<u>/RUN ON/</u>					
3/28 (155)	<u>3/18. INT. PIPES</u> WULFRIC WENCES PIPE PEOPLE (N/S) Panicking.	N.1.	415	6E	
<u>/BREAK/</u> <u>/6 to D/</u>					
3/36 (156)	<u>3/21. INT. PIPES</u> DOCTOR ACE SUSAN Q. EARL SIGMA WULFRIC WENCES PIPE PEOPLE (N/S) Doctor leads party into dangerous tunnel.	N.1.	416-417	6D	
<u>/BREAK/</u> <u>/6 to E/</u>					

y.

"THE HAPPINESS PATROL": STUDIO 1. DAY 3.

2.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/65 (158)	<u>3/41. INT. PIPES</u> KANDY MAN Hurrying along pursued by Fondant Surprise.	N.1.	418	6E	
<u>/BREAK/</u> <u>/6 to A/</u>					
3/77 (159)	<u>3/50. INT. PIPE</u> DOCTOR PIPE PEOPLE (N/S) ACE WENCES WULFRIC Doctor starts to crack lock on manhole cover under the Palace. They hear shuttle take off.	N.1.	419	6A	

END OF RECORDING DAY 3.

2.

LICENCE FOR THE EMPLOYMENT OF CHILDREN IN ENTERTAINMENT

No. of Licence ECE 36

THE LONDON BOROUGH OF REDBRIDGE COUNCIL in pursuance of an application relating to

RYAN FREEDMAN



(hereinafter called the child whose photograph is attached hereto) residing at

in the area for which the Council are the Local Education Authority, hereby grant to

BBC TV CENTRE WOOD LANE

LONDON W12 7RJ

a licence for the child to be employed and take part on weekdays in an entertainment or series of entertainments known as

"DOCTOR WHO"

at the..... BBC TV CENTRE~~XXXXXX~~.....

(1) on the following dates 22 JULY to 11 AUGUST 1988

or (2) for the period of* 4 days from the..... day of 19

subject to the restrictions and conditions laid down in the Children (Performances) Regulations 1968.

* The period inserted above must not exceed 6 calendar months.

X A licence specifying the number of days on which a child may perform and the period not exceeding 6 calendar months, in which the performances may take place may be granted only to the BBC, ITA, a programme contractor within the meaning of Section 1(5) of the Television Act 1964 or a body supplying programmes to such a programme contractor to be broadcast by the ITA, or in respect of a child taking part in a performance to be recorded (by whatever means) with a view to its use in a film intended for public exhibition.

Continued

CONDITIONS

1. The child shall leave the theatre not later than 15 minutes after the end of his (her) part in the entertainment, and in no event later than p.m. 4
 2. The child shall not be employed in any place of entertainment unless that place is approved for the purpose by the Local Education Authority of the area in which it is situated, and in determining whether such approval shall be given the Authority shall have regard to the provision of proper dressing rooms exclusively allocated to the children to be employed and of satisfactory and suitable sanitary arrangements, and generally to the health, comfort, and moral protection of the children.
 2. The child (if not living with his (her) parent or other person *in loco parentis*) shall not be employed unless he (she) is in the care of a matron, governess or other fit person, who shall be responsible for his (her) welfare and shall accompany him (her) to and from the place of entertainment, and shall be the medium through whom any communications, written or otherwise, to him (her) at the place of entertainment shall be made. Such person must be approved either by the Local Education Authority granting this licence or by the Local Education Authority of some area in which it takes effect. The child, if living with his (her) parent or other person *in loco parentis*, shall be accompanied home from the place of entertainment by some fit person.
 4. The child shall not be employed on any day unless he (she) is living under conditions and in premises approved by the Local Education Authority of the area in which the entertainment is to take place, and the Authority may attach such reasonable terms to their approval as they think fit: Provided that, if the child lives with his (her) parent or other person *in loco parentis*, this condition shall apply to the child only if on tour.
 5. Where the child does not attend a county or voluntary school in the area in which the licence takes effect the person in charge of the child shall keep records of the scheme of work on which he (she) is engaged, of the work done and of the time devoted to such work, and these records shall be produced if required to the Local Education Authority at any area in which the licence takes effect or to the teacher of any school which the child attends while this licence is in force.
 6. This licence shall be produced at the place of entertainment at all reasonable hours when required by an authorised officer of the Local Education Authority of the area in which the licence takes effect.
 7. (The child shall be granted the following holiday during the currency of this licence:—)**
 8. (The child shall be submitted to medical examination at intervals stated under Regulation 17 of the Children (Performances) Regulations 1968. Any such Local Education Authority may also direct that the child shall be examined by their School Medical Officer on such other occasions as they think proper and any such directions shall be complied with).
 9. (i) For the purposes of this licence, the child may be absent with leave from (a)
At the discretion of Headteacher of Grammar School
for a period of (b) from to
(ii) The child may also be absent with leave from school in the area or areas in which the entertainment takes place on each (c) afternoon)
(a) Insert the name of the school at which the child is registered in accordance with Regulation 6 of the Regulations for the Registration of Pupils at Schools, 1945.
(b) the period must include any absence from the named school necessitated by rehearsals.
(c) insert days of matinees or other performances during school hours if it is agreed that the child should appear in such performances.
- NOTE: Omit any paragraph or sub-paragraph in square brackets which is not applicable.
10. The holder of the licence shall ensure that the earnings of the child shall be dealt with in the following manner:— One third of the child's earnings shall be banked for him.

Approved for an on behalf of the LONDON BOROUGH OF REDBRIDGE COUNCIL

this 26 day of July 19 88


DIRECTOR OF EDUCATIONAL SERVICES

— The time mentioned in this condition must not be later than 10 p.m. unless the Local Education Authority are satisfied that the retention of the child up to a later hour is absolutely necessary for the performance, in which case the Authority may extend the time for leaving the theatre to not later than 11 p.m. subject to such conditions as they think necessary for the welfare of the child.

** The period of holiday, if any, required by the Local Education Authority must be inserted here.

ARTIST	THUR 14 th JULY	FRI 15 th JULY	SAT 16 th JULY	MON 17 th JULY	TUE 17 th JULY	WED 20 th JULY	THURS 21 st JULY	TECH RUN FRI 22 nd JULY	SAT 23 rd JULY	PRED ROW. MON 25 th JULY	TUE 26 th JULY
SYLV ✓	11:00am 16:20	11:00 15:40	/	11:00 16:00	10:00 15:30	10:00 16:00	10:00am 16:00	10:30 ✓ 12:45	10:00 ✓ 13:00	09:45 ✓ 15:30	RECORD
SOPHIE ✓	11:00am 16:20	10:30 - 12:30	/	10:00 16:00	10:30 15:30	10:00 15:20	15:00 ✓ 16:00	10:30 ✓ 12:45	10:00 ✓ 13:00	09:45 ✓ 15:30	RECORD
GEORGINA ✓	11:00am 16:20	/	/	10:00 14:30	10:00 15:30	10:45 16:45	/	10:30 - 11 ↓ COST: 12:30 MAKEUP: 2:00	10:00 ✓ 13:00	09:45 ✓ 15:30	RECORD
RACHEL ✓	11:00am 14:15	/	/	11:00 16:00	10:45 15:40	11:20 16:45	/	10:45 ✓ ↓ COST: 12:30 MAKEUP: 2:00	10:00 ✓ 13:00	10:00 ✓ 15:30	RECORD
LESLEY ✓	11:00am 16:00	/	/	10:15 Went 14:00 - BY MISTAKE THOUGHT SHE WASN'T	10:45 15:40	11:00 15:20	15:00 ✓ 16:00	10:45 ✓ ↓ COST: 12:30 MAKEUP: 2:00	10:00 mess. 13:00	10:00 ✓ 15:30	RECORD
LONDON: DAVID J.P. ✓	11:00am 14:15	NOT BOOKED	NOT BOOKED	NOT BOOKED	NOT BOOKED	NOT BOOKED	NOT BOOKED	11:45 AP. - 12:45	/	10:30 ✓ 16:30 makeup (after dentist)	RECORD
HARDY I. ✓	11:00am 14:15	/	/	11:00 15:30	14:00 15:00	16:15	/	11:00 ✓ - 12:45	11:15 ✓ 12:30	10:45 ✓ 13:30	RECORD
RICHARD ✓	NOT AVAIL	NOT AVAIL	NOT AVAIL	NOT AVAIL	10:00 @ 15:30	costume 13:00 @ 15:45	10:00am 16:00	10:30 ✓ 12:45	10:00 ✓ 17:00 working	10:00 ✓ 15:30	RECORD
JOHN N. ✓	11:00am 15:20	12:10 14:00	/	/	11:00 @ 12:20	11:00 @ 11:10	/	10:30 ✓ 15:30	10:00 ✓ 12:00	09:45 ✓ 13:45	RECORD
MARK C. ✓	11:00am 14:15	14:30 15:40	/	/	/	14:00 - 16:50 cost 14:30 ✓ 11:20 - @ 15:30	/	10:45 ✓ 11:30	10:30 ✓ 12:00	10:00 ✓ 13:30	RECORD
TIM BARTER ✓	11:00am 14:15	/	/	14:00 15:00	/	11:20 - @ 15:30 cost: 15:00 AP	/	10:45 ✓ 12:00	10:00 ✓ 11:15	09:45 ✓ 13:30	RECORD
STEVE S. ✓	11:00am 14:15	14:30 15:40	/	/	/	14:00 - 16:50 cost 14:30 ✓ cost: 12:30 → ✓	/	10:45 ✓ 11:30	10:30 ✓ 12:00	10:00 ✓ 13:30	RECORD
TIM SCOTT ✓	11:00am 14:15	14:00 15:10	/	/	14:00 14:45	@ 15:45	14:30 ✓ 4.5 15:15	10:45 ✓ 12:00	10:30 ✓ 12:30	10:15 ✓ 15:15	RECORD
MARY H. ✓	11:00am NOT AVAIL	NOT BOOKED	/	/	10:30 11:00	/	/	WEDDING 10:30 ✓ 12:00	wedding 10:00 ✓ 11:15	09:45 ✓ 14:00	RECORD
JONATHAN ✓	11:00am 15:00	/	/	/	10:00 11:00	cost 13:30 AP. @ 14:00	14:00 ✓ 14:45	10:30 ✓ 12:00	10:00 ✓ 11:15	09:45 ✓ AP. 14:00	RECORD
PHILIP N. ✓	11:00am 14:15 Then Makeup	10:30 - 12:30	/	/	10:00 13:15	NO REH. COST: 10:00 -	/	10:30 ✓ 16:00 Makeup	/	10:00 ✓ 14:30 (makeup - dentist)	RECORD
RYAN F. ✓	11:00am 14:15 Then Makeup	10:30 - 12:30	/	/	10:00 13:15	NO REH. COST: 10:00 -	/	10:20 ✓ 16:00 Makeup	/	10:00 ✓ 14:30 Makeup - dentist	RECORD
SHIRLA H. ✓	11:00am 14:15	/	/	14:00 16:10	/	13:00 16:25	/	(13:30 - photocell) 11:00am ✓ 17:00	11:15 ✓ 12:45	10:00 ✓ 13:30 (Having Had Lunch)	RECORD
RONALD F. ✓	NOT AVAIL	/	/	15:00 16:10	/	14:45 ✓ 17:00 costume 15:45	/	11:15 AP. 12:45	11:15 ✓ 12:45	10:00 ✓ 13:30 HAVING HAD LUNCH	RECORD

BBC CURRENT STUDIO ARRANGEMENTS

WEEK 30		ISSUE: DRAFT - 26th May 1988		ALL DETAILS ARE SUBJECT TO AMENDMENT			
O/N	TC1	TC3 FINISH	TC4	SIMON WITCH TC5 & THE	TC6	TC7	TC8
SATURDAY	OUT OF SERVICE	RUSS ABBOTT COMEDY PILOT COOPER 60/LLC K750D AR Reh:1030 Rec:1930-2200	FIRST OF THE SUMMER WINE STEPHENS 5/6 1/LLC K115A Reh:1030 Rec:2000-2200	GRANDSTAND HOPKINS 1/LSA G830R Reh:1000 Tx:LIVE (2 CREWS)	S/L	OPEN SPACE GIBSON 1/LCP B024J Reh:1030 Reh/Rec:1430-1800 STRIKE & L/RIG	BOB'S FULL HOUSE MILES 9&10 1/LLV L159L AR Reh/Rec:1100-1215 Rec:1930-2200
23.7							
2		STRIKE					
SUNDAY	OUT OF SERVICE	EMPTY	STREETS APART BYSH 5/5 1/LLC R613A Reh:1030 Rec:2000-2200	AM PART RE-SET SUNDAY GRANDSTAND HOPKINS 1/LSA Y830X Reh/Rec:1140 Tx:LIVE STRIKE	FOREIGN BODIES LOTTERBY 4/6 1/LLC R624K Reh:1030 Rec:2000-2200	EMPTY	BOB'S FULL HOUSE (Cont'd) 11&12 AR Reh/Rec:1100-1215 Rec:1930-2200
24.7							
4			STRIKE & L/RIG		STRIKE		STRIKE
MONDAY	OUT OF SERVICE	EMPTY	S/L	ELECTRONIC MAINTENANCE S/L	L/RIG	HOIST MAINTENANCE	ELECTRONIC MAINTENANCE S/L
25.7							
3							FINISH
TUESDAY	OUT OF SERVICE	ELECTRONIC MAINTENANCE S/L	BAD BOYES STONE 8/10 1/LCH D768B Reh/Rec:1100-1300 Reh/Rec:1430-1800 Reh/Rec:1930-2200	SEE HEAR MONTHLY MONTAGUE 5/6 1/EFE L005P Reh:1100 Reh/Rec:1430-1800 Reh/Rec:1930-2200	S/L	HOIST MAINTENANCE	TOP OF THE POPS CIANI 1/LLV L377J Reh:1100 GAL:1445-1600 Rec:1930-2130 Tx:28/7/88
26.7							
4							STRIKE
WEDNESDAY	OUT OF SERVICE	LENNY HENRY POSNER 6/6 1/LLV L186D Reh/Rec:1100-1215 Reh/Rec:1430-1800 Reh/Rec:1930-2200	BODYMATTERS FILKIN 2/7 1/LSF S122W *AR Reh:1400-2200	S/L	DOCTOR WHO (7L) CLOUGH 1/LDL K244J Reh:1415 Reh/Rec:1630-1800 Reh/Rec:1930-2200 'THE HAPPINESS PATROL'	S/L	S/L
27.7							
1		PART					
THURSDAY	OUT OF SERVICE	LENNY HENRY (Cont'd) AR Reh:1030 Rec:1930-2200	BODYMATTERS (Cont'd) *AR Reh:1030 Rec:1930-2200	HANDMADE FOSTER 4/10 50/EFE K069J Reh:1030 Reh/Rec:1430-1900 STRIKE & L/RIG	DOCTOR WHO (Cont'd) Reh:1030 Reh/Rec:1430-1800 Reh/Rec:1930-2200	SIMON AND THE WITCH BEECHING 6/12 1/LCH J606E Reh/Rec:1000-1210 Reh/Rec:1430-1900 Reh/Rec:2030-2100	HEARTS OF GOLD PILOTA MORRELL 1/LDF
28.7							
5		STRIKE	STRIKE & L/RIG				STRIKE
FRIDAY	OUT OF SERVICE	EMPTY	S/L	S/L (GRANDSTAND)	DOCTOR WHO (Cont'd) Reh:1030 Reh/Rec:1430-1800 Reh/Rec:1930-2200	SIMON AND THE WITCH (Cont'd) Reh/Rec:1000-1300 Reh/Rec:1430-1900 Reh/Rec:2030-2130 (ENG COV FROM TC4)	EMPTY
29.7							
1			ENG COV TO TC7			STRIKE	FIRST OF THE SUMMER WINE
	TC1	TC3	TC4	TC5	TC6	TC7	TC8
WEEK 30	ISSUED BY:- Planning Coordinator SIMON MILLS			PABX: TC 2341	VT Asst.:	PABX:	

BBC CURRENT STUDIO ARRANGEMENTS

ISSUE: DRAFT - 26th May 1988

ALL DETAILS ARE SUBJECT TO AMENDMENT

WEEK
30

TVT	GWD	Pres. A	Pres. B	Elstree C & IU1	Elstree D & IU2	IPC3 - IU3	CREWS
ENG COV TO TCS SET STANDING	NON-PRODUCTION DAY	WEATHER & PROMS HUBBARD 1/LPR A830R 1030-2200-C/D	LIFELINE DAWSON 5/13 1/NES C180W Reh:1100 Reh/Rec:1430-1630				S A T U R D A Y 23.7 6
RE-S/L	NON-PRODUCTION DAY	WEATHER & PROMS (Cont'd) 1230-2200-C/D	EMPTY				S U N D A Y 24.7 4
WOGAN WEIL 50/LLV W538D AR Reh:1130 Reh/Rec:1500-1800 Tx:LIVE	ONE TO ONE MORRELL 4/6 1/LDF X107Y	WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS WHEN I GET TO HEAVEN MURRAY 6/ 1/LRP L466W	BUT FIRST THIS HUBBARD 7/13 1/LPR A167N Reh:0830 MONDAY-FRIDAY			M O N D A Y 25.7 2
WOGAN INSERTS WEIL 1/LLV K476L (AR) Reh/Rec:1430-1900	EMPTY	WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS POINTS OF VIEW MARRIOTT 1/LPR Y817A Reh:1400 Reh/Rec:1530-1700 Tx:SAME EVENING				T U E S D A Y 26.7 5
WOGAN WEIL 50/LLV W539X AR Reh:1130 Reh/Rec:1500-1800 Tx:LIVE	EMPTY	WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS	EASTENDERS SMITH 369-370 50/LDL K369S Reh:1045 Reh/Rec:1415-1615 Reh/Rec:1915-2200			W E D N E S D A Y 27.7 4
ELECTRONIC MAINTENANCE RE-S/L	EMPTY	WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS CARTOON TIME PLATT 46-50 1/LPA Reh/Rec:1430-1800 Reh/Rec:1930-2200	EASTENDERS (Cont'd) Reh:1030 Reh/Rec:1415-1615 Reh/Rec:1915-2145			T H U R S D A Y 28.7 6
WOGAN WEIL 50/LLV W540R AR Reh:1130 Reh/Rec:1500-1800 Tx:LIVE	EMPTY	WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS FIVE TO ELEVEN ROLLS 1/LRP L616S Reh/Rec:1430-1900	ELSTREE 'LOT' EASTENDERS SMITH 1/LDL K369S Reh/Rec:0930-1730	'ALLO 'ALLO CROFT 50/LLC AR Reh:1045 Rec:1945-2145		F R I D A Y 29.7 2
TVT	GWD	Pres. A	Pres. B	Elstree C & IU1	Elstree D & IU2	IPC3 - IU3	

LARGE STUDIO DAYS: 21

MAXIMUM CREW DAYS: 45
EXCLUDING T.P.C

CREW DAYS USED: 33
INCLUDING ELSTREE

FOR REGIONAL DETAILS-CONTACT
RELEVANT NPC PLANNING OFFICE

WEEK
30

DUTY SHEET

DATE: Tuesday 26th July 1988

DAILY

WEEK NO: 30

File -3- (Three pages)

T.C.3

PRODUCER: Johnathan Nathan-Turner
 DIRECTOR: Chris Clough
 DESIGNER: John Asbridge
 P.M.: Gary Downie
 VISION MIXER: Shirley Coward
 A.F.M.: Lynn Grant
 FLOOR ASST.: Alex Starr
 COSTUME: Richard Croft
 MAKE-UP: Dorka Wieradzik

TECH. CO-ORD.: Richard Wilson
 LTG. DIRECTOR: Don Babbage
 SOUND SUP.: Scott Talbott
 CAMERA SUP.: Geoff Clark
 CREW: 11
 SENIOR ST.ENG.: Chris Lloyd
 PROD.OPS.SUP.: John Rice
 LIGHTING C/HAND: Brian Weatherston
 STUDIO SUP.: - -
 PROP.BUYER: John Charles

DR. WHO : 'THE HAPPINESS PATROL'
 50/LDL K244J

0900/1100 Set, rig and light
 1100/1300 Technical rigging and lighting
 (1200/1300 STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
 (1300/1415 Camera lineup)
 1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD
 1400/1415 Set and light
 1415/1530 Camera rehearsal
 1530/1600 Check camera lineup/Sound and vision lineup
1600/1800 Camera rehearsal/Record on RB7 and RB8
 (1800/1845 STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
 (1815/1930 Camera lineup) ENGINEERING COVERAGE FROM T.C.7
 1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
 1900/1930 Sound and vision lineup
1930/2200 Camera rehearsal/Record on RB7 and RB8
DR. WHO : 'THE HAPPINESS PATROL'

15 minutes Camera clearance and Property movement

DUTY SHEET

-3- *file*

DAILY

DATE: Wednesday 27th July 1988

WEEK NO: 30

T.C.3

PRODUCER: Jonathan Nathan-Turner
DIRECTOR: Chris Clough
DESIGNER: John Asbridge
P.M.: Gary Downie
VISION MIXER: Shirley Coward
A.F.M.: Lynn Grant
FLOOR ASST.: Alex Starr
COSTUME: Richard Croft
MAKE-UP: Dorka Nieradzick

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Don Babbage
SOUND SUP.: Scott Talbott
CAMERA SUP.: Geoff Clark
CREW: 11
SENIOR ST.ENG.: Dave Murphy
PROD.OPS.SUP.: John Rice
LIGHTING C/HAND: Les Nelson
STUDIO SUP.: - -
PROP.BUYER: John Charles

DR.WHO : 'THE HAPPINESS PATROL'
50/LDL K244J

0900/1030	Set and light
1030/1300	Camera rehearsal
(1215/1315	STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1315/1430	Camera lineup)
1300/1400	LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1430	Sound and vision lineup
<u>1430/1800</u>	<u>Camera rehearsal/Record on RB1 and RB2</u>
(1800/1845	STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1845/1930	Camera lineup)
1800/1900	DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930	Sound and vision lineup
<u>1930/2200</u>	<u>Camera rehearsal/Record on RB1 and RB2</u> <u>DR.WHO : 'THE HAPPINESS PATROL'</u>

30 minutes Camera clearance, Technical de-rig and Property movement
Strike lighting Practicals and Studio lighting

PART NIGHT STRIKE

PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: DR. WHO: 'THE HAPPINESS PATROL'

BBC CURRENT STUDIO ARRANGEMENTS

WEEK 31
 ISSUE: DRAFT - 27th May 1988
 ALL DETAILS ARE SUBJECT TO AMENDMENT

O/N	TC1	TC3	TC4	TC5	DR. WHOTC6 STRIKE	TC7	TC8
SATURDAY 30.7 1	OUT OF SERVICE	OUT OF SERVICE	BOB'S FULL HOUSE MILES 13&14 1/LLV L163N AR Reh:1030 Rec:1930-2200	GRANDSTAND HOPKINS 1/LSA G831K Reh:1000 Tx:LIVE (2 CREWS)	S/L	EMPTY	FIRST OF THE SUMMER WINE STEPHENS 6/6 1/LLC K116T AR Reh:1030 Rec:2000-2200
SUNDAY 31.7 3	OUT OF SERVICE	OUT OF SERVICE	BOB'S FULL HOUSE (Cont'd) 15&16 AR Reh:1030 Rec:1930-2200	AM PART RE-S/L 2 SUNDAY GRANDSTAND HOPKINS 1/LSA Y831R Reh/Rec:1140 Tx:LIVE STRIKE	BREAD NASH 1/13 1/LLC K731P AR Reh:1030 Rec:2000-2200	STUDIO CLEANING Contact: Joe Perry xt 4600	FOREIGN BODIES LOTTERBY 5/6 1/LLC R625E AR Reh:1030 Reh/Rec:2000-2200
MONDAY 1.8 1	OUT OF SERVICE	OUT OF SERVICE	ELECTRONIC MAINTENANCE HOIST MAINTENANCE	S/L	S/L	STUDIO CLEANING Contact: Joe Perry xt 4600	S/L FINISH
TUESDAY 2.8 4	OUT OF SERVICE	OUT OF SERVICE	HOIST MAINTENANCE PM L/RIG //	SEE-SAW HEWITT 4-6 1/LCH A988Y Reh:1030 Reh/Rec:1430-1800 Reh/Rec:1930-2200	BAD BOYES STONE 9/10 1/LCH D769W Reh/Rec:1100-1300 Reh/Rec:1430-1800 Reh/Rec:1930-2200 (ENG COV FROM TC7)	ENG COV TO TC6 STUDIO CLEANING Contact: Joe Perry xt 4600	TOP OF THE POPS CIANI 1/LLV L378D Reh:1100 GAL:1445-1600 Rec:1930-2130 Tx:4/8/88
WEDNESDAY 3.8 1	OUT OF SERVICE	OUT OF SERVICE	BODYMATTERS FILKIN 3/7 1/LSF S123P *AR Reh:1400-2200	SEE-SAW (Cont'd) Reh:1030 Reh/Rec:1430-1800 Reh/Rec:1930-2200	HOIST MAINTENANCE	ELECTRONIC MAINTENANCE S/L	EMPTY
THURSDAY 4.8 2	OUT OF SERVICE	OUT OF SERVICE	BODYMATTERS (Cont'd) *AR Reh:1030 Rec:1930-2200	HANDMADE FOSTER 5/10 50/EFE K070D Reh:1030 Reh/Rec:1430-1900 STRIKE & L/RIG	HOIST MAINTENANCE	SIMON AND THE WITCH BEECHING 7/12 1/LCH J607Y Reh:1000 Reh/Rec:1430-1900 Reh/Rec:2030-2200	EMPTY
FRIDAY 5.8 1	OUT OF SERVICE	OUT OF SERVICE	EMPTY	(GRANDSTAND)	HOIST MAINTENANCE	SIMON AND THE WITCH (Cont'd) Reh/Rec:1430-1900 Reh/Rec:2030-2200 (ENG COV FROM TC8) STRIKE	ENG COV TO TC7 (COMEDY TBA4)
	TC1	TC3	S/L TC4	TC5	TC6	TC7	TC8

WEEK 31

ISSUED BY:- Planning Coordinator
 JUDITH GALLON

PABX: TC 2341

VT Asst.:

PABX:

BBC CURRENT STUDIO ARRANGEMENTS

ISSUE: DRAFT - 27th May 1988

ALL DETAILS ARE SUBJECT TO AMENDMENT

WEEK
31

TVT	GWD	Pres. A	Pres. B	Elstree C & IU1	Elstree D & IU2	IPC3 - IU3	CREWS
ENG COV TO TC5 SET STANDING	NON-PRODUCTION DAY	WEATHER & PROMS HUBBARD 1/LPR A831K 1030-2200-C/D	EMPTY				S A T U R D A Y 30.7 4
RE-S/L	NON-PRODUCTION DAY	WEATHER & PROMS (Cont'd) 1230-2200-C/D	EMPTY				S U N D A Y 31.7 4
1 WOGAN WEIL 50/LLV W451K AR Reh:1130 Reh/Rec:1500-1800 Tx:LIVE	1 ONE TO ONE MORRELL 5/6 1/LDF X108S	1 WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS 1	BUT FIRST THIS HUBBARD 1/LPR A168H Reh:0830 Tx:LIVE MONDAY-FRIDAY			M O N D A Y 1.8 2
RE-S/L	S/L	WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS POINTS OF VIEW MARRIOTT 1/LPR Y818T Reh:1400 Reh/Rec:1530-1700 Tx:SAME EVEING				T U E S D A Y 2.8 3
1 WOGAN WEIL 50/LLV W542E AR Reh:1130 Reh/Rec:1500-1800 Tx:LIVE	1 HOLIDAY QUIZ HOULIHAN 1/LDF X015A Reh:1130 REC:1930-2130	1 WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS	EASTENDERS 371-372 50/LLV K371B Reh:1045 Reh/Rec:1415-1615 Reh/Rec:1915-2200			W E D N E S D A Y 3.8 4
RE-S/L	EMPTY	WEATHER & PROMS (Cont'd) 1030-2200-C/D NOTICEBOARD HUBBARD 1/LPR A831K Reh/Rec:1430-1700	BUT FIRST THIS FIVE TO ELEVEN ROLLS 1/LRP L617L Reh/Rec:1430-1900	EASTENDERS (Cont'd) Reh:1030 Reh/Rec:1415-1615 Reh/Rec:1915-2145			T H U R S D A Y 4.8 3
1 WOGAN WEIL 50/LLV W543Y AR Reh:1130 Reh/Rec:1500-1800 TX:LIVE	1 EMPTY	1 WEATHER & PROMS (Cont'd) 1030-2200-C/D	BUT FIRST THIS	'ALLO 'ALLO CROFT 50/LLC A028P AR Reh:1045 Rec:1945-2145 ELSTREE 'LOT' EASTENDERS 375-376 1/LLV K371B Reh/Rec:0930-1730			F R I D A Y 5.8 2
TVT	GWD	Pres. A	Pres. B	Elstree C & IU1	Elstree D & IU2	IPC3 - IU3	
LARGE STUDIO DAYS: 12		MAXIMUM CREW DAYS: EXCLUDING T.P.C. 45		CREW DAYS USED: INCLUDING ELSTREE 26		FOR REGIONAL DETAILS - CONTACT RELEVANT NPC PLANNING OFFICE	WEEK 31

DATE: Thursday 28th July 1988

WEEK NO: 30

file

T.C.3

PRODUCER: Jonathan Nathan-Turner
DIRECTOR: Chris Clough
DESIGNER: John Asbridge
P.M.: Gary Downie
VISION MIXER: Shirley Coward
A.F.M.: Lynn Grant
FLOOR ASST.: Alex Starr
COSTUME: Richard Croft
MAKE-UP: Dorka Nieradzick

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Don Babbage
SOUND SUP.: Scott Talbott
CAMERA SUP.: Geoff Clark
CREW: 11
SENIOR ST.ENG.: Chris Lloyd
PROD.OPS.SUP.: John Rice
LIGHTING C/HAND: Les Nelson
STUDIO SUP.: - -
PROP.BUYER: John Charles

DOCTOR WHO : 'THE HAPPINESS PATROL'
50/LDL K244J

0900/1030 Set and light
1030/1300 Camera rehearsal
(1215/1315 STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1315/1430 Camera lineup)
1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1430 Sound and vision lineup
1430/1800 Camera rehearsal/Record on RB7 and RB8
(1800/1845 STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
345/1930 Camera lineup)
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930 Sound and vision lineup
1930/2200 Camera rehearsal/Record on RB7 and RB8
DOCTOR WHO : 'THE HAPPINESS PATROL'

30 minutes Camera clearance, Technical de-rig and Property movement
Strike lighting Practicals and Studio lighting

NIGHT STRIKE

Strand/Series Title	DOCTOR WHO		ARTISTS' STUDIO CALL SHEET (continued)	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	2.
Project Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

ARTISTS	DATE: Tues. 26th July 1988				DATE: Wed. 27th July 1988			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
<u>N/S Artistes</u>								
JULIE LAWRENCE	12.00 ^{7/4}	14.30		22.00	8.45	10.30	22.00	
DRIVING JUNE EASTER	13.00 ^{7/4}	14.30		22.00	11	10.30	22.00	
CAROLE MUDIE	12.00 ^{7/4}	14.30		22.00	11	10.30	22.00	
LGIE ALAIMO	12.00 ^{7/4}	14.30		22.00	11	10.30	22.00	
HEATHER DOWNHAM	13.00 ^{7/4}	14.30		22.00	11	10.30	22.00	
OLWYN ATKINSON	13.00 ^{7/4}	14.30		22.00	11	10.30	22.00	
SELINA GILBERT	13.00 ^{7/4}	14.30		22.00	11	10.30	22.00	
LISA McHUGH	12.00	14.30		21.15	10.00	10.30	22.00	
SUSAN RAASAY	12.00	14.30		21.15	11	11	22.00	
MONIQUE BRIANT	11	11		21.15	11	11	22.00	
BETTE SHAW	11	11	not used.	21.15	11	11	22.00	
LORNA ROSSLYN	11	11	used.	21.15	11	11	22.00	
DEBBIE-ANN GREENWELL	11	11		21.15	11	11	22.00	
DAPHNE SELFE	11	11		21.15	11	11	22.00	
DUNCAN PETTIGREW	11	11		21.15	11	11	22.00	
RAY MARTIN	11	11		21.15	11	11	22.00	
JAMES CRONIN	11	11		21.15	11	11	22.00	
BARRIE WILKINSON	11	11		21.15	11	11	22.00	
PETER KIRKBY	11	11		21.15	11	11	22.00	
FRED WHITHAM	11	11		21.15	11	11	22.00	
CY TOWN	11	11		21.15	11	11	22.00	
IAN GILLIES	11	11		21.15	11	11	22.00	
STEVEN MARTIN	11	11		11	11	11	16.00	2000
CHARLES MARTIN	11	11		11	11	11	16.00	2000
BILENT HASSAN	11	11		11	11	11	14.30	not used.
LEE PEARCE	11	11		11	11	11	14.30	

STUDIO CALL SHEET (continued)	
Page No.	

DATE: Thur. 28th July 1988			
Costume or Make-Up call	Studio call	RELEASE	
		Instruction	Action
8.45	10.30	17.00	
8.45	11	17.00	
8.45	11	17.00	
8.45	11	17.00	
8.45	11	20.00	
8.45	11	20.00	
8.45	11	17.00	
10.00	10.30	16.25	
10.00	10.30	16.25	
14.00	10.30	21.35	
14.00	10.30	21.35	
14.00	10.30	21.35	
14.00	10.30	21.35	

Doctor

WFO

ARTIST/ CHARACTER	Date: <u>TUESDAY 26th JULY</u>				Date: <u>WEDNESDAY 27th JULY</u>				Date: <u>THURSDAY 28th JULY</u>			
	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME
<u>SYLVESTER McCoy</u>	13-00		14-15	22-00	10-00		10-30	2200	10-15	10-30	21-35	
<u>SOPHIE ALCOED</u>	13-45		14-15	22-00	10-00		10-30	2200	10-55	11-10	21-35	
<u>SHEILA HANCOCK*</u>			2000	2130	15-00			21-45				
<u>RONARD FRASEA</u>												
<u>GEORGINA HALE</u>	13-00		14-30	22-00	9-45		11-15	2200	9-40	11-10	19-50	
<u>RACHEE BECC</u>	12-00		15-00	22-00	9-00		10-30	2200	9-40	11-10	19-50	
<u>LESLEY DUNLOP</u>	15-30		17-00	21-45	10-00		11-15	2200	9-40	11-10	21-30	
<u>HAROLD INNOCENT</u>					11-15		12-00	2200	10-55	11-10	17-00	
<u>JOHN NORMINGTON</u>	13-30		14-15	17-20								
<u>RICHARD SHARP</u>	13-45		14-25	21-45	10-30		11-00	2200	10-15	10-30	21-30	
<u>DAVID JOHN POPE</u>									12-00		22-00	
<u>JONATHAN BURNS</u>	13-00		14-30	20-30								
<u>MARK HEALY</u>	13-30		14-30	17-20								
<u>TIM BARKER *</u>	14-00		15-00	22-00	9-45		10-30	22-00	14-30	15-00	16-00	
<u>STEVE SWINSCOE*</u>					10-10		11-40	21-00				
<u>MARK CARROLL *</u>					10-40		11-40	21-00				
<u>TIM SCOTT *</u>					11-00		11-45	22-00	10-15	10-30	16-50	
<u>PHILIP NOVE *</u>					9-00		11-35	21-00	14-00		21-35	
<u>RYAN FREEDMAN *</u>					9-00		11-35	21-00	14-00		21-35	

Stran./Series Title DOCTOR WHO				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building	
Costing Number As below.				Booking Assistant: Phyllis Page		S.207 S.H.	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X				Dept. Org.:		*	
Production date(s) 26th/27th/28th July 10th/11th August 1988				Copy: June Collins		305 Union	
Filming/O.B. date(s) -				Room No. / Building		Tel. Extn.	
Producer John Nathan-Turner				304 Union		S & S	
Director Chris Clough				301 Union		S & S	
Designer John Asbridge				407 Sc.Blk.		Design	
				File Copy		1	
				Date		29.7.88	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
LISA McHUGH SUSAN RAASAY MONIQUE BRIANT BETTE SHAW LORNA ROSSLYN DEBBIE-ANN GREEN- WELL	26.7.88 27.7.88	1700-2115 1000-2200	Called - not used. Recording - Eps.2/3. All S/As. Please charge all supplementary payments to Ep.3.		
DAPHNE SELFE DUNCAN PETTIGREW RAY MARTIN JAMES CRONIN BARRIE WILKINSON PETER KIRKBY FRED WHITHAM CY TOWN IAN GILLIES					
Extra booking					
DUNCAN PETTIGREW BARRIE WILKINSON	28.7.88	1000-1625	Recording - Ep.3. Both W/O-ls.		
JULIE LAWRENCE CAROLE MUDIE ANGIE ALAIMO	26.7.88 27.7.88 28.7.88	1200-2200 0845-2200 0845-1700	Multiep. recording. Multiep. recording. Multiep. recording. All W/O-ls. Please charge all supplementary payments to Ep.1.		
/contd.					

Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DOCTOR WHO 7L				Page No.
Episode/Sub. Title	Episodes 1-3.				2.
Costing Number	As below.				
Programme Identificat'n Number	50/LDL K244J, 5D, 6X				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
JUNE EASTER	26.7.88	1300-2200	Multiep. recording.		
SELINA GILBERT	27.7.88	0845-2200	Multiep. recording.		
	28.7.88	0845-1700	Multiep. recording.		
			W/O-1.		
			Please pay special skills on all three days for driving a vehicle in studio.		
			Please charge all supplementary payments to Ep.1.		
HEATHER DOWNHAM)	26.7.88	1300-2200	Multiep. recording.		
OLWYN ATKINSON)	27.7.88	0845-2200	Multiep. recording.		
	28.7.88	0845-2000	Multiep. recording.		
			All W/O-1s.		
			Please charge all supplementary payments to Ep.1.		
			Many thanks,		
			Jane.		
			(Jane Wellesley)		

Strand/Series Title DOCTOR WHO				MEMO				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Studio Bookings		4047 TC		
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio	TC6 TC8					
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)	30 32					
Filming/O.B. date(s) -		Week(s)						
Producer John Nathan-Turner		Room No. / Building	304 Union	Tel. Extn.	Department	File Copy		
Director Chris Clough			301 Union		S & S	Date		
Designer John Asbridge			407 Sc.Blk.		S & S Design	1.8.88		

SUBJECT DRESSING ROOMS FOR TC8 - WEEK 32.

Please would you allocate dressing rooms for the following artists:

Wednesday/Thursday, 10th/11th August

SYLVESTER McCOY	Star room, please.
SOPHIE ALDRED	Star room, please.
SHEILA HANCOCK	Star room, please.
RONALD FRASER	Star room, please.
GEORGINA HALE	Star room, please.
LESLEY DUNLOP	Star room, please.
JOHN NORMINGTON	Star room, please.
HAROLD INNOCENT	Star room, please.
RICHARD SHARP	
DAVID JOHN POPE	
JONATHAN BURN	
1 MALE N/S ARTISTE	
7 FEMALE N/S ARTISTES:	
Julie Lawrence	
June Easter	
Carole Mudie	
Angie Alaimo	
Heather Downham	
Olwyn Atkinson	
Selina Gilbert	
6 BOYS & CHAPERONES:	
Philip Neve	
Ryan Freedman	
Lee Pearce	
Bilent Hassan	
Steven Martin	
Charles Martin	

Many thanks,

Jane

(Jane Wellesley)

* FILE *

Strand/Series Title DOCTOR WHO				GRAPHICS/GRAPHICS CONTRACT				
Programme Title DOCTOR WHO 7L				Distribution To:—		Denotes Recipient Room No. and Building		No of Cop
Episode/Sub. Title Episodes 1-3.				Asst. to Graphic Design Man.		214 Sc. Blk. TC.		7
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Floor Manager		4023 TC.		1
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8	Week(s) 30 32	P.S.U.		100A Sc. Blk. TC.		1
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)	30 32	QUOTE		£		
Filming/O.B. date(s) —		Week(s)		ACCEPTED		.....	
				Date		.....	
Producer John Nathan-Turner		Room No. / Building 304 Union		Tel. Extn.		Department S & S		File Copy 1
Director Chris Clough		301 Union				S & S		Date Sent 2nd August 1988 *
Designer John Asbridge		407 Sc. Blk.				Design		



Three copies of each set of these forms will be used as the Contract.

Date Required
8th AUGUST 1988

Date Received

DR WHO

AS OLIVER ELMS IS ON HOLIDAY, I HAVE SPOKEN TO TIM PLATT X WHO SAID HE WOULD DO MY REQUEST BELOW.

10 LEMONADE BOTTLE LABELS

ON WHITE PAPER

BLACK INK

6" X 4" in size

SCRIPT STYLE WRITING

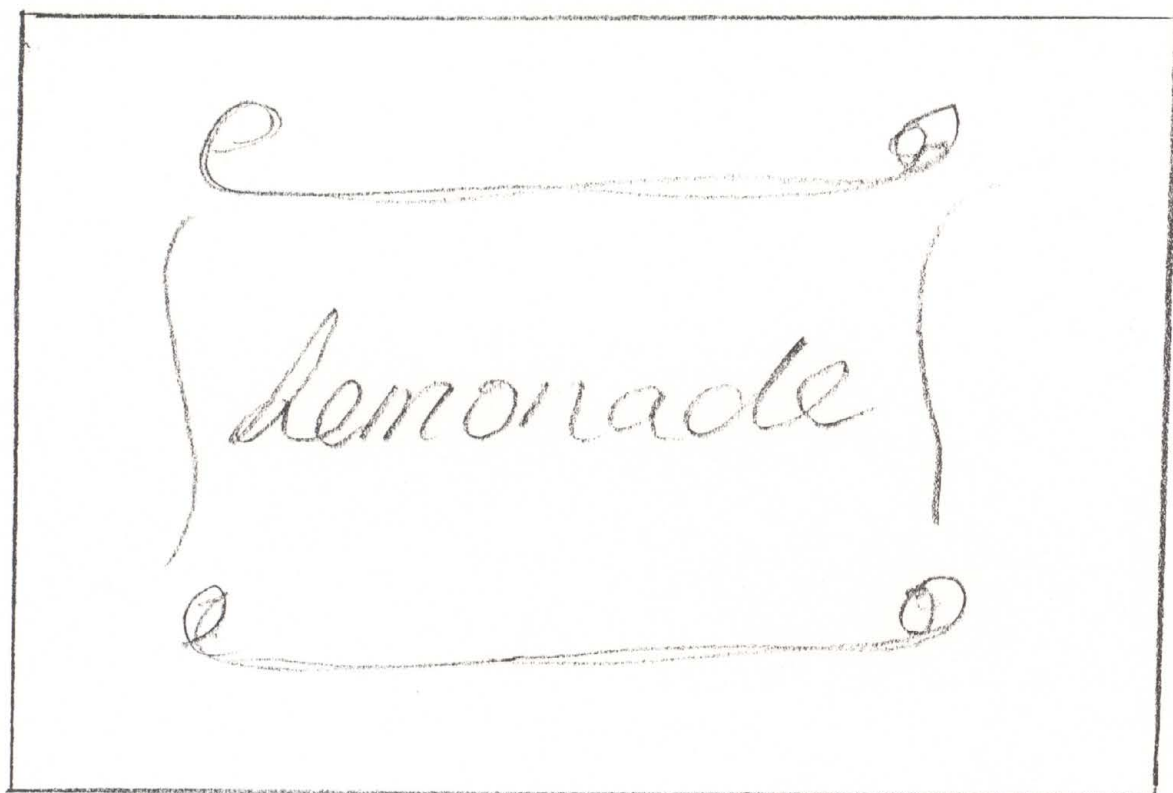
BASIC IDEA ATTACHED.

MANY THANKS

AFM.

X

[Handwritten signature]



This is very basic
and it would be great
if it could be
more ornate.

Thanky
Agn
AFM

X

FROM: Planning Co-ordinator, Programme Planning

ROOM: 6055 T.C.

SUBJECT: CURRENT STUDIO ARRANGEMENTS

EBX: TC

TO: Manager LDL

DATE: 3rd August 1988

This is to confirm the following Revision

PRODUCTION: DOCTOR WHO

DEPARTMENT: LDL

PROD. WEEK: 32

DIRECTOR/PRODUCER: CLOUGH

PROD. DAY: WED

COSTING No.: 1/LDL K246X

STUDIO: TC8

Reh : 1415-1530

Reh/Rec : 1600-1800

Reh/Rec : 1930-2200

Judith Gallon.

(Judith Gallon)

jpo

COSTUME DESIGN FITTING SHEET (DRAMA ONLY)

FROM (COSTUME DESIGNER) **RICHARD CROFT**

PRODUCTION **DR WHO**

PRG. NO:

50/LDLK244J

RECORDING
DATE:

**26/27th/28th
July**

TO: BOOKING UNIT, ARTISTS' CONTRACTS, S313, SULGRAVE HOUSE,

245D

7L.

10th/11th August

COPY: PRODUCTION OFFICE

246X

NAME

FITTING DATE

TIME

BILLY HASSAN	20th July 88	10-12
PHILIP NEVE	"	"
RYAN FREEDMAN	"	"
LEE PEARCE	"	"
STEVEN MARTIN	"	"
CHARLIE MARTIN	"	"
JOHN NORMINGTON	"	9:30-10:00
TIM SCOTT	"	12:30-1:00
RICHARD SHARP	"	1-1:30
JONATHAN BURN	"	1:30-2:00
HAROLD INNOCENT	"	2:00-2:30
STEVE SWINSCOE	"	2:30-3:00
MARK CARROLL	"	
TIM BARKER	"	3:00-3:30
RONALD FRASER	"	4:45-5:15
GEORGINA HALE	22nd July 88	12:30-1:30
LESLEY DUNLOP	"	"
RACHEL BELL	"	"

SIGNED

[Signature]

DATE

3-8-88

Strand/Series Title		DOCTOR WHO		RELEASE OF ARTISTS' FEES			
Programme Title		DOCTOR WHO 7L		Distribution To:—		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>	
Episode/Sub. Title		Episodes 1-3.		H.A.S. Tel. (Artists' Payments)		621, 33 Cav. Sq.	
Costing Number	As below.	Prod. Costing Wk(s)	Channel BBC-1	Contracts Asst. Maggie Anson		S.303	S.H. * 1
Programme Identificat'n Number	50/LDL K244J, 5D, 6X	Studio	TC6 TC8				
Production date(s)	26th/27th/28th July 10th/11th August 1988	Week(s)	30 32				
Filming/O.B. date(s)	—	Week(s)					
		Room No. / Building	Tel. Extn.	Department	File Copy		
Producer	John Nathan-Turner	304 Union		S & S	1		
Director	Chris Clough	301 Union		S & S			
Designer	John Asbridge	407 Sc.Blk.		Design	Date	3.8.88	*



This is notification for release of payment prior to the programme being completed.

The following artists have completed work/~~VIDEO~~ in accordance with their contracts and may now be paid:—

RACHEL BELL

MARY HEALEY

TIM BARKER

TIM SCOTT

STEVE SWINSCOE

MARK CARROLL

Many thanks,

Jane

Jane Wellesley

Strand/Series Title DOCTOR WHO				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building	
Costing Number As below.				Booking Assistant: Phyllis Page		S.207 S.H.	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X				Dept. Org.:		June Collins	
Production date(s) 26th/27th/28th July 10th/11th August 1988				Channel BBC-1		305 Union	
Filming/O.B. date(s) -				Studio TC6 TC8			
				Week(s) 30 32			
				Week(s)			
Producer John Nathan-Turner				Room No. / Building 304 Union		Tel. Extn.	
Director Chris Clough				301 Union		Department S & S	
Designer John Asbridge				407 Sc.Blk.		S & S	
						Design	
						File Copy	
						Date 3.8.88	
						No of Cop 1	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

No rehearsal overtime worked.

Please charge all supplementary payments to Episode 1: 50/LDL K244J unless requested otherwise.

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thru; Fittings; Expenses etc.,	£	p
SYLVESTER McCOY	14.7.88		Read Thru.		
	15.7.88		Rehearse.		
	16.7.88		Off.		
	17.7.88		Off.		
	18.7.88		Rehearse.		
	19.7.88		Rehearse.		
	20.7.88		Rehearse.		
	21.7.88		Rehearse.		
	22.7.88		Rehearse.		
	23.7.88		Rehearse.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88	1300-2200	Recording Day 1.		
	27.7.88	1000-2200	Recording Day 2.		
	28.7.88	1015-2135	Recording Day 3.		
SOPHIE ALDRED	14.7.88		Read Thru.		
	15.7.88		Rehearse.		
	16.7.88		Off.		
	17.7.88		Off.		
	18.7.88		Rehearse.		
	19.7.88		Rehearse.		
	20.7.88		Rehearse.		
	21.7.88		Rehearse.		
	22.7.88		Rehearse.		
	23.7.88		Rehearse.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88	1345-2200	Recording Day 1.		
	27.7.88	1000-2200	Recording Day 2.		
	28.7.88	1055-2135	Recording Day 3.		

Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		* (Continued)	
Programme Title	DOCTOR WHO 7L				Page No.	3.
Episode/Sub. Title	Episodes 1-3.					
Costing Number	As below.					
Programme Identificat'n Number	50/LDL K244J, 5D, 6X					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
HAROLD INNOCENT	14.7.88	1115-2200 1055-1700	Read Thru.		
	15.7.88		Off.		
	16.7.88		Off.		
	17.7.88		Off.		
	18.7.88		Rehearse.		
	19.7.88		Rehearse.		
	20.7.88		Rehearse.		
	21.7.88		Off.		
	22.7.88		Rehearse.		
	23.7.88		Rehearse.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88		Off.		
	27.7.88		Recording Day 1.		
	28.7.88		Recording Day 2.		
DAVID JOHN POPE	14.7.88		Read Thru.		
	22.7.88		Rehearse.		
	23.7.88		Off.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88		Off.		
	27.7.88		Off.		
	28.7.88		Recording Day 1.		
RICHARD SHARP	19.7.88	1345-2145 1030-2200 1015-2130	Rehearse.		
	20.7.88		Rehearse.		
	21.7.88		Rehearse.		
	22.7.88		Rehearse.		
	23.7.88		Rehearse.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88		Recording Day 1.		
	27.7.88		Recording Day 2.		
	28.7.88		Recording Day 3.		
JOHN NORMINGTON	14.7.88	1330-1720	Read Thru.		
	15.7.88		Rehearse.		
	16.7.88		Off.		
	17.7.88		Off.		
	18.7.88		Off.		
	19.7.88		Rehearse.		
	20.7.88		Rehearse.		
	21.7.88		Off.		
	22.7.88		Rehearse.		
	23.7.88		Rehearse.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88		Recording Day 1.		

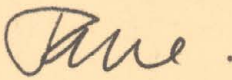
Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DOCTOR WHO 7L				Page No. 4.
Episode/Sub. Title	Episodes 1-3.				
Costing Number	As below.				
Programme Identificat'n Number	50/LDL K244J, 5D, 6X				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
JONATHAN BURN	14.7.88 15.7.88 16.7.88 17.7.88 18.7.88 19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88 26.7.88	1300-2030	Read Thru. Off. Off. Off. Off. Rehearse. Rehearse. Rehearse. Rehearse. Rehearse. Off. Rehearse. Recording Day 1.		
MARY HEALEY Has now completed engagement - please release fee.	19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88 26.7.88	1330-1720	Rehearse. Off. Off. Off. Off. Off. Rehearse. Recording Day 1.		
RONALD FRASER	18.7.88 19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88		Rehearse. Off. Rehearse. Off. Rehearse. Rehearse. Off. Rehearse. Not called for recording.		
SHEILA HANCOCK	14.7.88 15.7.88 16.7.88 17.7.88 18.7.88 19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88 26.7.88 27.7.88	2000-2130 1500-2145	Read Thru. Off. Off. Off. Rehearse. Off. Rehearse. Off. Photocall/Rehearse. Rehearse. Off. Rehearse. Sound only recording. Recording Day 1.		

Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DOCTOR WHO 7L				Page No. 5.
Episode/Sub. Title	Episodes 1-3.				
Costing Number	As below.				
Programme Identificat'n Number	50/LDL K244J, 5D, 6X				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thru; Fittings; Expenses etc.,	£	p
TIM BARKER Has now completed engagement - please release fee.	14.7.88 15.7.88 16.7.88 17.7.88 18.7.88 19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88 26.7.88 27.7.88 28.7.88	1400-2200 0945-2200 1430-1600	Read Thru. Off. Off. Off. Rehearse. Off. Rehearse. Off. Rehearse. Rehearse. Off. Rehearse. Recording Day 1. Recording Day 2. Recording Day 3.		
STEVE SWINSCOE Has now completed engagement - please release fee. Please charge supps to Ep.2. 50/LDL K245D.	14.7.88 15.7.88 16.7.88 17.7.88 18.7.88 19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88 26.7.88 27.7.88	1010-2100	Read Thru. Rehearse. Off. Off. Off. Off. Rehearse. Off. Rehearse. Rehearse. Off. Rehearse. Off. Recording Day 1.		
MARK CARROLL Has now completed engagement - please release fee. Please charge supps to Ep.2. 50/LDL K245D.	14.7.88 15.7.88 16.7.88 17.7.88 18.7.88 19.7.88 20.7.88 21.7.88 22.7.88 23.7.88 24.7.88 25.7.88 26.7.88 27.7.88	1040-2100	Read Thru. Rehearse. Off. Off. Off. Off. Rehearse. Off. Rehearse. Rehearse. Off. Rehearse. Off. Recording Day 1.		
/contd.					

Strand/Series Title	DOCTOR WHO	ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DOCTOR WHO 7L			Page No. 6.
Episode/Sub. Title	Episodes 1-3.			
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TIM SCOTT	14.7.88		Read Thru.		
Has now completed	15.7.88		Rehearse.		
engagement -	16.7.88		Off.		
please release fee.	17.7.88		Off.		
Please charge	18.7.88		Off.		
supps to Ep.2.	19.7.88		Rehearse.		
50/LDL K245D.	20.7.88		Rehearse.		
	21.7.88		Rehearse.		
	22.7.88		Rehearse.		
	23.7.88		Rehearse.		
	24.7.88		Off.		
	25.7.88		Rehearse.		
	26.7.88		Off.		
	27.7.88	1100-2200	Recording Day 1.		
	28.7.88	1015-1650	Recording Day 2.		
			STEVE SWINSCOE, MARK CARROLL AND TIM SCOTT were all called on 15th when their contracts didn't start til 16th - but since they then had extra days off, can we not pay extra for this?		
			Many thanks,  Jane Wellesley		

Strand/Series Title DOCTOR WHO				SUPPORTING ARTISTS (WALK-ONS) REQUISITION			
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient	
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building	
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Booking Assistant: Phyllis Page		S.314, S.H.	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8	Week(s) 30 32	Copies: Richard Croft Dorka Nieradzik		1	
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)					
Filming/O.B. date(s) -		Week(s)					
Producer John Nathan-Turner		Room No. / Building 304 Union	Tel. Extn.	Department S & S	File Copy		
Director Chris Clough		301 Union		S & S	Date		
Designer John Asbridge		407 Sc.Blk.		Design	3.8.88		

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Sup. Artist	Dates Required
<u>Execution Victim</u> CY TOWN	Ray Knight Casting	W/O-1.	11th August - Ep.1. (Has agreed to be covered with pink gunge!)
			<p><i>Jane Wenoverley</i></p> <p>(Signed) (for Chris Clough) Producer/Director</p>

From: Organiser, Visitor Liaison

Room No. &
Building:

A413 C.H.

Tel.
Ext.:

date: 8th August 1988

Subject: VISIT BY P.D.JAMES

To:

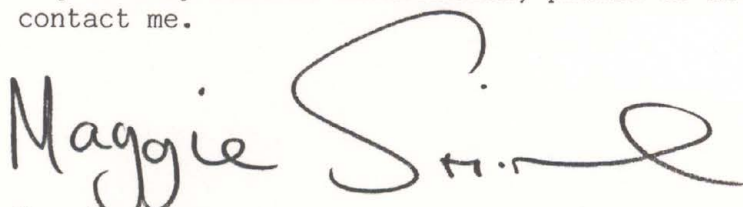
D.R.Tel.
Editor NCA Tel.
Man.Ed.Daily Progs.
Rodney Greenberg, Director Music & Arts
David Filkin, Editor, 'Bodymatters'
Anne Laking, Producer, 'Bodymatters'
Nigel Finnis, Director, 'Bodymatters'
John Nathan-Turner, Producer, 'Dr.Who'

c.c. H.Tel.Int.L.
Liz Bednall
H.Studio Ops. Service

As you know, P.D. James has recently been appointed as a member of the Board of Governors and will be visiting the Television Centre on Thursday 11th August. Her itinerary is as follows:-

- 1600 Arrive Television Centre main reception.
Met by Maggie Smith, Organiser Visitor Liaison and Jane Whitworth.
Escorted to TC4 production gallery to meet Director Roger Greenberg and Michael Tilson-Thomas, Conductor with the London Symphony Orchestra.
- 1630a. Escorted to TC6 to meet David Filkin, Editor, 'Bodymatters'.
- 1645a. Escorted to TC8 to meet John Nathan-Turner, Producer, 'Dr.Who'.
- 1700a. Escorted to Room 6201 Spur to meet Tony Hall, Editor News & Current Affairs and Robin Walsh, Managing Editor Daily Programmes.
- 1710a. General tour of the Newsroom and studio observation galleries.
- 1750 Escorted to the News gallery to view the live transmission of the 6 o'clock News.
- 1830 Escorted to Room 6088 for drinks with Cliff Taylor, Director of Resources Television.

These timings are merely guidelines and I apologise in advance if we are slightly delayed in a particular area. Should you require any further information, please do not hesitate to contact me.


Maggie Smith

From: Lorraine

**Room No. &
Building:** 304 Union

**Tel.
Ext.:**

date: 8th August 1988

Subject: STUDIO VISITORS

To: Gary Downie

c.c. John Nathan-Turner
Alex Starr

The studio visitors that have been arranged for the forthcoming studio block are as follows:

Wednesday, 10th August 3.00 pm

Keith Sheppard + Mum & Dad

Gareth & Victoria + Mum & Dad

Nicholas & Katy Smith + Mum & Dad

Chris Starr + Alex + Dominic

Matt Anderson of Graphics + Adam + Dad

Howard Pitfield (Foreign & Commonwealth Office)

Thursday, 11th August 11.00 a.m.

John Freeman (Marvel Comics)

Adina Brucciani (Australian, re convention)

Maureen Moore (gallery, friend of chris clough's) 12.15 pm

P.D. James (famous author! - gallery for JNT) 4.00 pm

Hope this is okay - as usual, they've all been cleared with JNT.

Thanks.

Lorraine

DOCTOR WHO 7L: "THE HAPPINESS PATROL"

a.

STUDIO 2. DAY 1. WEDNESDAY 10th AUGUST 1988

RECORDING ORDER

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
(1)	<u>HELEN A's SCREEN INSERTS</u> <u>FOR SCENES 1/3, 1/15 & 3/20</u> HELEN A.		1	2A	VT

/BREAK/

1/9 (4)	<u>1/3. INT. HELEN A's SUITE</u> HELEN A. JOSEPH C. WOMAN (ON SCREEN) HELEN A. (ON SCREEN) Helen A prefers Joseph C to watch her official broadcast - no disappearances, all is happy and peaceful!	N.1.	2-14	6A 1A 2A	VT
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/BREAK/

/2 to B/
/6 to B/

1/49 (6)	<u>1/26. INT. HELEN A's SUITE</u> HELEN A. FIFI Helen has ferocious pet - Fifi.	N.1.	15-19	6B 2B 5A	
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/BREAK/

/2 to A/
/6 to A/

1/54 (7)	<u>1/29. INT. HELEN A's SUITE</u> HELEN A. DAISY K. FIFI Daisy K. admits Doctor has escaped - but when they find him he'll disappear!	N.1.	20-31	6A 1A 2A	
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/BREAK/

a.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

b.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
3/64 (8)	<u>3/40. INT. KANDY KITCHEN</u> WULFRIC WENCES PIPE PEOPLE (N/S) Heave on a lever.	N.1.	32-34	4A 3A	

/BREAK/

3/66 (9)	<u>3/42. INT. KANDY KITCHEN</u> + <u>C/A PIPE PEOPLE FOR SC.3/8</u> WENCES WULFRIC GILBERT M. PIPE PEOPLE (N/S) Mechanism in full swing as Gilbert M. comes in.	N.1.	35-38	4A 3A	
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/BREAK/

/2 to C/

/4 to B/

/5 to B/

1/32 (10)	<u>1/14. INT. HAPPINESS</u> <u>PATROL HQ</u> HELEN A. SILAS P. Helen commending Silas for impressive work tracking down killjoys.	N.1.	39-47	2C 4B 5B	
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/BREAK/

1/37 (11)	<u>1/17. INT. HAPPINESS</u> <u>PATROL HQ</u> HELEN A. GILBERT M. Kandy Man has strawberry fondant surprise for today.	N.1.	48-53	2C 5B	
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/BREAK/

b.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

c.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
1/41 (12)	<u>1/20. INT. HAPPINESS PATROL HQ</u> HELEN A. GILBERT M. Helen pushes button on console.	N.1.	54-55	2C 5B	

/BREAK/

1/45 (13)	<u>1/23A. INT. HAPPINESS PATROL HQ (Was 1/22A)</u> HELEN A. GILBERT M. HAROLD V. (ON SCREEN) Helen still has to deal with Harold. She watches him on monitor.	N.1.	56-58	2C 4B 5B	VT
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/BREAK/

1/63 (14)	<u>1/36. INT. HAPPINESS PATROL HQ</u> ACE SUSAN Q. Ace not happiness patrol material.	N.1.	59-65	2C 4B 5B	
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/BREAK/

1/65 (15)	<u>1/38. INT. HAPPINESS PATROL HQ</u> ACE SUSAN Q. All over for Susan - she can't go on pretending to be happy. She gives Ace key to escape.	N.1.	66-77	2C 4B 5B	
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/BREAK/

c.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.
RECORDING ORDER CONTD.

d.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
2/29 (17)	<u>2/15. INT. HAPPINESS PATROL HQ</u> HELEN A. DAISY K. Routine disappearance planned for Susan Q - Daisy K. to handle it.	N.1.	78-81	2C 5B	
/BREAK/ /2 to A/					
2/38 (18)	<u>2/19. INT. HELEN A's SUITE</u> HELEN A. DAISY K. FIFI Daisy K. reports Ace's escape. Helen A. intends sending Fifi down the pipes after Ace and Pipe People.	N.1.	82-89	6A 1A 2A	
/BREAK/ /1 to B/ /2 to D/ /3 to C/					
2/47 (19)	<u>2/26. INT. HELEN A's SUITE</u> HELEN A. JOSEPH C. DOCTOR TREVOR SIGMA Helen looking at photo album of Fifi. She tells Trevor she's reduced the population. She leaves for Happiness Patrol HQ - Doctor follows.	N.1.	90-110	1B 2D 3C	
/3 to B/					
2/51 (23)	<u>2/27. INT. HAPPINESS PATROL HQ</u> HELEN A. DOCTOR HAPPINESS PATROL GUARD (N/S) Helen orders Susan Q. taken to execution yard. Doctor disapproves. He leaves with fire extinguisher, as Helen summons guards.	N.1.	111-120	3B 4B 5B	

d.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

e.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
2/53 (25)	<u>2/28. INT. HELEN A's SUITE</u> JOSEPH C. TREVOR SIGMA DOCTOR HAPPINESS PATROL GUARDS (N/S) Doctor bursts in, grabs lemonade bottle and dashes off with guards in pursuit.	N.1.	121	2D	
2/54 (26)	<u>2/29. INT. HAPPINESS PATROL HQ</u> HELEN A. HAPPINESS PATROL GUARDS (N/S) Helen orders Palace sealed and Doctor killed.	N.1.	122-125	3B 5B	

/BREAK/
/3 to A/
/4 to A/

1/14 (27)	<u>1/5. INT. KANDY KITCHEN</u> ACE Ace explores deserted Kandy Kitchen.	N.1.	126-127	4A 3A	
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/BREAK/
/2 to E/

1/17 (29)	<u>1/7. INT. KANDY KITCHEN</u> DOCTOR ACE Doctor stops Ace pulling lever or eating anything. As they leave, manhole cover opens and closes.	N.1.	128-138	4A 2E 3A	
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/BREAK/
/1 to C/

e.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

f.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
2/69 (31)	<u>2/37. INT. HAPPINESS PATROL HQ</u> HELEN A. SUSAN Q. (ON MONITOR) DAISY K. (ON MONITOR) HAPPINESS PATROL (N/S)(ON MONITOR) Helen watching on monitor - presses button for Fondant Surprise.	N.1.	139-140	1C 5B	

/BREAK/

2/75 (32)	<u>2/42. INT. HAPPINESS PATROL HQ</u> HELEN A. JOSEPH C. TREVOR SIGMA DAISY K. (ON MONITOR) SUSAN Q. (ON MONITOR) Trevor ushered in at inopp- ortune moment - execution has run into a hitch.	N.1.	141-142	1C 5B	
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/BREAK/
/4 to B/
/5 to C/

2/79 (33)	<u>2/46. INT. HAPPINESS PATROL HQ</u> HELEN A. JOSEPH C. TREVOR SIGMA ACE (ON MONITOR) SUSAN Q. (ON MONITOR) DAISY K. (ON MONITOR) Trevor points out that Helen can't use Fondant Surprise on them again. So she will substitute the Forum.	N.1.	143-150	1C 4B 5C	
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/BREAK/
/5 to B/

f.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

g.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cam.	Sound/VT
2/82 (35)	<u>2/48. INT. HAPPINESS PATROL HQ</u> HELEN A. ACE SUSAN Q. DAISY K. JOSEPH C. Helen tells Ace and Susan they'll be performing at Forum tonight. Joseph takes their photos.	N.1.	151-156	1C 4B 5B	

/BREAK/
/1 to D/

3/8 (36)	<u>3/5. INT. HELEN A's SUITE</u> HELEN A. FIFI DRONES (N/S)(ON MONITOR) Helen A. orders Happiness Patrol B to execute Drones and Earl.	N.1.	157-159	6A 1D	VT
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/BREAK/
/2 to D/

3/11 (37)	<u>3/8. INT. HELEN A's SUITE</u> HELEN A. FIFI Fifi fully recovered. Helen is going to send her down the pipes again.	N.1.	160-162	1B 2D	
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/BREAK/

3/15 (38)	<u>3/10. INT. HELEN A's SUITE</u> HELEN A. FIFI PIPE PEOPLE (N/S) Time for walkies! Pipe People are terrified.	N.1.	163-165	1B 2D	
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/BREAK/
/1 to A/
/2 to A/

g.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

h.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
3/44 (39)	<u>3/28. INT. HELEN A's SUITE</u> HELEN A. DAISY K. Assessing situation. Helen is optimistic.	N.1.	166-170	6A 1A 2A	

/BREAK/
/3 to B/

3/50 (40)	<u>3/33. INT. HAPPINESS PATROL HQ</u> HELEN A. DAISY K. NEWSCASTER (VO) PRISCILLA P. (ON MONITOR) Helen calm, but Daisy can see everything's crumbling. News that beet factory is being destroyed. Helen has task for Priscilla - but she's been tied up.	N.1.	171-179	3B 4B 5B	VT
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/BREAK/

3/53 (42)	<u>3/35. INT. HAPPINESS PATROL HQ</u> HELEN A. DAISY K. PRISCILLA P. (ON MONITOR) SUSAN Q. (ON MONITOR) EARL SIGMA (ON MONITOR) Helen calls for Kandy Man.	N.1.	180-181	3B 5B	
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3/55 (43)	<u>3/37. INT. HAPPINESS PATROL HQ</u> HELEN A. DAISY K. KANDY MAN (ON PHONE) Helen orders Kandy Man to find Doctor - but it's not necessary.	N.1.	182	5B	
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/BREAK/
/2 to E/

h.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

i.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
3/69 (44)	<u>3/45. INT. HAPPINESS PATROL HQ</u> HELEN A. DAISY K. Trying to contact Kandy Man - in vain.	N.1.	183-188	3B 4B 5B 2E	

/BREAK/
/2 to A/

3/74 (45)	<u>3/48. INT. HELEN A's SUITE</u> HELEN A. DAISY K. NEWSCASTER (VO) Helen A packing, but refuses to admit she's going away or that anything is wrong. 112 factories have now fallen to rebels.	N.1.	189-198	6A 1A 2A	
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3/76 (47)	<u>3/49. INT. HAPPINESS PATROL HQ</u> HELEN A. Escape shuttle ready for take-off.	N.1.	199-200	3B 5B	
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/BREAK/
/5 to C/
/6 to X/

3/80 (48)	<u>3/51+53. INT. HAPPINESS PATROL HQ</u> HELEN A. GILBERT M. (ON MONITOR) JOSEPH C. (ON MONITOR) DAISY K. DOCTOR SUSAN Q. EARL SIGMA ACE Gilbert M. and Joseph C. have left in shuttle - abandoning Helen. She runs for it as Doctor approaches. Susan stops Daisy shooting Doctor.	N.1.	201-220 <u>PAUSE</u> 221-226	3B 4B 5C+B 6X	
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/BREAK/

i.

"THE HAPPINESS PATROL": STUDIO 2. DAY 1.

j.

RECCRDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound/VT
3/87 (53)	<u>3/55. INT. HAPPINESS PATROL HQ</u> DAISY K. SUSAN Q. EARL SIGMA Daisy K. tied up. Susan destroying musak tape while Earl plays harmonica into mic.	N.1.	227-229	3B 4B	

END OF DAY 1. RECORDING.

/1 to B/

j.

DOCTOR WHO 7L: "THE HAPPINESS PATROL"

k.

STUDIO 2. DAY 2. THURSDAY 11th AUGUST 1988RECORDING ORDER

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/22 (54)	<u>1/10. INT. KANDY KITCHEN</u> GILBERT M. TREVOR SIGMA KANDY MAN Trevor delights in bureau- cracy. He wants to inter- view Kandy Man but he refuses.	N.1.	230-238	1B 3B	
					<u>/BREAK/</u> <u>/3 to C/</u> <u>/6 to A/</u>
1/39a (57)	<u>1/18A. INT. KANDY KITCHEN</u> KANDY MAN Chops off thumb - sticks it back on again.	N.1.	239-243	3C 6A	
					<u>/BREAK/</u> <u>/3 to B/</u>
1/42 (58)	<u>1/21. INT. KANDY KITCHEN</u> KANDY MAN Turns wheel - pipes burst into action.	N.1.	244-248	1B 3B 6A	
					<u>/BREAK/</u>
1/46 (59)	<u>1/24. INT. KANDY KITCHEN</u> KANDY MAN GILBERT M. Kandy Man spots Gilbert sneaking in.	N.1.	249-252	3B 6A	
					<u>/BREAK/</u>

k.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/73 (60)	<u>1/41. INT. KANDY KITCHEN</u> DOCTOR EARL SIGMA Kitchen deserted, but set up for making sweets.	N.1.	253-254	3B 6A	

/BREAK/

1/75 (61)	<u>1/43. INT. KANDY KITCHEN</u> DOCTOR EARL SIGMA GILBERT M. KANDY MAN Doctor and Earl captured. Kandy Man plans to kill them in one of his experiments.	N.1.	255-267 268	1B 3B 6A <u>/6 to B/</u> 6B	
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/BREAK/
/6 to A/

2/1 (65)	<u>2/1. INT. KANDY KITCHEN</u> DOCTOR EARL SIGMA GILBERT M. KANDY MAN Doctor slips down manhole while Gilbert and Kandy Man are bickering.	N.1.	269-276	1B 3B 6A	
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/BREAK/
/2 to B/

2/4 (67)	<u>2/3+5. INT. KANDY KITCHEN</u> DOCTOR EARL SIGMA GILBERT M. KANDY MAN Doctor returns for Earl. Kandy Man is Helen's execut- ioner. He's about to try out a new killer sweet - on Earl.	N.1.	277-292	1B 2B 3B	
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/BREAK/

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

m.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/13 (70)	<u>2/7. INT. KANDY KITCHEN</u> DOCTOR EARL SIGMA KANDY MAN GILBERT M. But Earl doesn't die. Doctor gets Kandy Man to reveal how fondant executions work - foam can be diverted. Doctor realises Kandy Man's weakness and gets him to knock over bottle of lemonade which sticks his feet to floor. Doctor and Earl escape down manhole.	N.1.	293-322	1B 2B 6A <u>VIZ FX</u>	
<u>/BREAK/</u>					
2/20 (74)	<u>2/10. INT. KANDY KITCHEN</u> KANDY MAN GILBERT M. Gilbert unmoved by Kandy Man's threats - they need each other.	N.1.	323-329	2B 3B 6A <u>VIZ FX</u>	
<u>/BREAK/</u> <u>/1 to C/</u>					
2/71 (75)	<u>2/39. INT. DOOMPIPE</u> ACE WENCES Slipping downwards as Fondant Surprise begins its journey.	N.1.	330	1C	
<u>/BREAK/</u>					
2/74 (76)	<u>2/41. INT. DOOMPIPE</u> ACE WENCES Nearly at end of pipe - Fondant Surprise very close.	N.1.	331	1C	
<u>/BREAK/</u>					

m.

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

n.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/67 (77)	<u>3/43. INT. DOOMPIPE</u> KANDY MAN Gives up.	N.1.	332	1C	
				<u>/BREAK/</u> <u>/1 to A/</u> <u>/3 to A/</u>	
2/68 (78)	<u>2/36. EXT. EXECUTION YARD</u> SUSAN Q. DAISY K. HAPPINESS PATROL (N/S) Daisy K. sentences Susan Q. to severest panalty - and dismisses firing squad.	N.1.	333-335	1A 3A	
				<u>/RUN ON/</u> <u>/2 to A/</u>	
2/76 (79)	<u>2/43. EXT. EXECUTION YARD</u> DAISY K. SUSAN Q. ACE WENCES Ace and Wences tumble out of doom pipe. Wences scuttles off in general confusion.	N.1.	336-338	1A 3A 2A	
				<u>/RUN ON/</u>	
2/78 (80)	<u>2/45. EXT. EXECUTION YARD</u> ACE SUSAN Q. DAISY K. Only a small trickle comes out of doom pipe.	N.1.	339-343	1A 3A 2A <u>VIZ FX</u>	
				<u>/BREAK/</u> <u>/2 to B/</u> <u>/3 to B/</u>	

n.

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

o.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
2/60 (81)	<u>2/32. INT. KANDY KITCHEN</u> KANDY MAN GILBERT M. Kandy Man still stuck - Gilbert has forgotten the remedy!	N.1.	344-349	2B 3B 6A <u>VIZ FX</u>	

/BREAK/

2/70 (82)	<u>2/38. INT. KANDY KITCHEN</u> KANDY MAN GILBERT M. Kandy Man still stuck. Gilbert turns wheel to start off Fondant Surprise in pipes.	N.1.	350-353	2B 3B <u>VIZ FX</u>	
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/BREAK/

2/72 (83)	<u>2/40. INT. KANDY KITCHEN</u> DOCTOR KANDY MAN GILBERT M. Doctor unsticks Kandy Man with water from fire extin- guisher - on condition that he diverts the Fondant Surprise. Kandy Man pulls lever.	N.1.	354-360	2B 3B 6A <u>VIZ FX</u>	
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/BREAK/
/3 to A/

3/20 (85)	<u>3/14. EXT. EXECUTION YARD</u> HELEN A. JOSEPH C. FIFI Fifi unleashed into doom pipe.	N.1.	361-362	1A 3A	
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/RUN ON/
/2 to A/

o.

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

p.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/26 (86)	<u>3/17. EXT. EXECUTION YARD</u> HELEN A. JOSEPH C. NEWSCASTER (VO) Events at Forum Square are reported. Helen A. leaves to sort it out - Joseph is to wait for Fifi.	N.1.	363-368	1A 3A 2A	
<hr style="border-top: 1px dashed black;"/> <div style="text-align: right;"><u>/RUN ON/</u></div>					
3/46 (88)	<u>3/30. EXT. EXECUTION YARD</u> JOSEPH C. Strolling round yard - hears rumble of rockfall.	N.1.	369-370	1A 3A	
<div style="text-align: right;"><u>/BREAK/</u> <u>/3 to B/</u></div>					
2/77 (89)	<u>2/44. INT. KANDY KITCHEN</u> DOCTOR KANDY MAN Kandy Man pushes final lever to divert Fondant Surprise.	N.1.	371	3B	
<div style="text-align: right;"><u>/BREAK/</u> <u>/2 to B/</u></div>					
2/81 (90)	<u>2/47. INT. KANDY KITCHEN</u> DOCTOR KANDY MAN Now bargain is over Kandy Man intends to kill Doctor. So Doctor sticks him down again and leaves.	N.1.	372-375	2B 3B 6A <u>VIZ FX</u>	
<div style="text-align: right;"><u>/BREAK/</u></div>					

p.

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

q.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/54 (91)	<u>3/36. INT. KANDY KITCHEN</u> KANDY MAN Picks up phone.	N.1.	376	3B	
<u>/BREAK/</u>					
3/56 (92)	<u>3/38. INT. KANDY KITCHEN</u> DOCTOR ACE KANDY MAN Doctor and Ace light all the ovens - Kandy Man escapes from heat down manhole. The muzak stops.	N.1.	377-395	2B 3B 6A+B <u>VIZ FX</u>	
<u>/BREAK/</u> <u>/2 to A/</u>					
1/20 (97)	<u>1/9. EXT. EXECUTION YARD</u> DOCTOR ACE Yard decorated as if for party. Waste pipe contains sweet substance.	N.1.	396-398	1A 2A	
<u>/BREAK/</u> <u>/3 to A/</u>					
1/36 (99)	<u>1/16. EXT. EXECUTION YARD</u> DAISY K. JOSEPH C. VICTIM (N/S) HAPPINESS PATROL (N/S) Joseph C. congratulates Daisy K. on catching another killjoy.	N.1.	399-403	1A 3A 2A	
<u>/RUN ON/</u>					

q.

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

r.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
1/40 (100)	<u>1/19. EXT. EXECUTION YARD</u> DAISY K. JOSEPH C. VICTIM (N/S) HAPPINESS PATROL (N/S) Victim guilty of public grief. Firing squad lined up. Sentence is severest penalty - not firing squad!	N.1.	404-411	1A 3A 2A	
<hr style="border-top: 1px dashed black;"/> <div style="text-align: right;"><u>/RUN ON/</u></div>					
1/41a (101)	<u>1/20A. EXT. EXECUTION YARD</u> JOSEPH C. VICTIM (N/S) Pipe comes down onto victim.	N.1.	412-413	1A 3A	
<div style="text-align: right;"><u>/BREAK/</u></div>					
1/43 (102)	<u>1/22. EXT. EXECUTION YARD</u> JOSEPH C. VICTIM (N/S) Victim killed by Fondant Surprise.	N.1.	414-417	1A 3A 2A <u>VIZ FX</u>	
<div style="text-align: right;"><u>/BREAK/</u></div>					
3/70 (103)	<u>3/46. EXT. EXECUTION YARD</u> GILBERT M. JOSEPH C. Skeleton Gilbert M. made Kandy Man. Now there's nothing left for him on Terra Alpha.	N.1.	418-424	1A 3A 2A <u>VIZ FX</u>	
<div style="text-align: right;"><u>/BREAK/</u> <u>/5 to X/</u></div>					

r.

"THE HAPPINESS PATROL": STUDIO 2. DAY 2.

S.

RECORDING ORDER CONTD.

Page	Scene & Characters	D/N	Shots	Cams.	Sound
3/42 (105)	<u>3/26. INT. PIPES</u> FIFI Fifi howls. Noise starts fall of sugar rock on her.	N.1.	425	5X <u>VIZ FX</u>	
3/45 (106)	<u>3/29. INT. PIPES</u> FIFI Last bits of rubble settle.	N.1.	425	5X VIZ FX	

END OF RECORDING DAY 2.

S.

DATE: Wednesday 10th August 1988

WEEK NO: 32

T.C.8

file

PRODUCER: John Nathan-Turner
DIRECTOR: Chris Clough
DESIGNER: John Asbridge
P.M.: Gary Downie
VISION MIXER: Shirley Coward
A.F.M.: Lynn Grant
FLOOR ASST.: Alex Starr
COSTUME: Richard Croft
MAKE-UP: Dorka Nieradzik

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Don Babbage/P. Gallosi
SOUND SUP.: Scott Talbott
CAMERA SUP.: Alec Wheal
CREW: 11
SENIOR ST.ENG.: Trevor Gibbs
PROD.OPS.SUP.: Tony Sargent
LIGHTING C/HAND: Tony Kendall
STUDIO SUP.: - -
PROP.BUYER: John Charles

DOCTOR WHO : 'THE HAPPINESS PATROL'
1/LDL K246X

0900/1130 Set and light
1130/1315 Technical rigging and lighting
1315/1415 LUNCH WILL BE TAKEN DURING THIS PERIOD
1415/1530 Camera rehearsal
1530/1600 Sound and vision lineup
1600/1800 Camera rehearsal/Record on RB1 and RB2 (To include tape from VT24)
(1815/1930 Camera lineup) (ENGINEERING COVERAGE FROM T.C.3)
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930 Sound and vision lineup
1930/2200 Camera rehearsal/Record on RB1 and RB2 (To include tape from VT22)
DOCTOR WHO : 'THE HAPPINESS PATROL'

30 minutes Camera clearance, Technical de-rig and Property movement
Strike lighting Practicals and Studio lighting

PART NIGHT STRIKE

PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: DR. WHO

DATE: Thursday 11th August 1988

WEEK NO: 32

T.C.8

PRODUCER: John Nathan-Turner
DIRECTOR: Chris Clough
DESIGNER: John Asbridge
P.M.: Gary Downie
VISION MIXER: Shirley Coward
A.F.M.: Lynn Grant
FLOOR ASST.: Alex Starr
COSTUME: Richard Croft
MAKE-UP: Dorka Nieradzik

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Don Babbage
SOUND SUP.: Scott Talbott
CAMERA SUP.: Alec Wheal
CREW: 11
SENIOR ST.ENG.: Adrian Corcoran
PROD.OPS.SUP.: Tony Sargent
LIGHTING C/HAND: Tony Kendall
STUDIO SUP.: - -
PROP.BUYER: John Charles

DOCTOR WHO : 'THE HAPPINESS PATROL'
1/LDL K246X

0900/1030	Set and light
1030/1300	Camera rehearsal
(1215/1315	STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1315/1430	Camera lineup)
1300/1400	LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1430	Sound and vision lineup
<u>1430/1800</u>	<u>Camera rehearsal/Record on RB3 and RB4</u>
(1800/1845	STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1845/1930	Camera lineup)
1800/1900	DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930	Sound and vision lineup
<u>1930/2200</u>	<u>Camera rehearsal/Record on RB3 and RB4</u> <u>DOCTOR WHO : 'THE HAPPINESS PATROL'</u>

30 minutes Camera clearance, Technical de-rig and Property movement
Strike lighting Practicals and Studio lighting

NIGHT STRIKE

Request for authority to use DANGEROUS SUBSTANCES OR EQUIPMENT*
in a Television production

Permission must be sought at the earliest possible moment but never less than three working days before the event.

From: JOHN NATHAN-TURNER PRODUCER

Room No. & Building: 304 UNION Tel. Ext. Date: 5th August 1988

To: H.S.M. (Tel.)

Copy to: C.M.A. through A.C.M.A.
House Manager, T.C./L.G.P./E.P./A.P.
Fire Prevention Officer
Television Safety Officer
Visual Effects Manager
Manager, Properties

<u>PRODUCTION</u>	DOCTOR WHO	<u>DATE</u> 11.08.88	<u>STUDIO</u> TC8
<u>Substance/equipment involved:</u>			
VIS FX ROCK FALL FULLY PRACTICAL GAS FIRE WITH HORIZONTAL FLAME EFFECT FROM STOVE			
<u>Name and qualifications of person to be in charge of demonstration or equipment:</u>			
PERRY BRAHAN ^N , Designer Vis FX			
<u>How to contact:</u>			
G07, 250 WA Ext.			

**Items include:* Any substance or equipment which may cause a fire or an explosion; Any radioactive substance (except luminous clocks, watches, etc.); Any bacteria, viruses or similar germs; Any drugs normally requiring a prescription; Any dangerous equipment e.g. lasers, thermic lances or any similar scientific devices; Any compressed gas. It is stressed that safe substitutes for dangerous substances are frequently available. If required a prior demonstration must be arranged.

N.B.: There are no facilities on B.B.C. premises for the storage of radio active materials.

Signed

(Producer

NOTE: UNDER NO CIRCUMSTANCES MUST ARRANGEMENTS BE PUT IN HAND WITHOUT RECEIPT OF WRITTEN AUTHORITY

[illegible]

	MON 1 st AUG	TUE 2 nd AUG	WED 3 rd AUG	THUR 4 th AUG	FRI 5 th AUG	SAT 6 th
Sylv	10.30 ✓ 14.15	10.30 ✓ 14.00	10.00 ✓ 16.30	AT AUTUMN LAUNCH	10.30 AP 13.30	
Sophie	11.30 ✓ AP. 14.15	11.30 ✓ 14.00	10.00 ✓ 16.30	AT AUTUMN LAUNCH	10.30 AP 15.30	
Sheila Hancock	14.00 ✓ 15.30	10.00 ✓ 14.00	10.00 ✓ AP. 16.30	10.00 ✓ 12.30	10.30 ✓ 13.30	
Ronald Fraser		10.00 ✓ AP. 14.00	10.00 ✓ 16.05		10.30 ✓ 13.30	
Georgina Hale	14.00 ✓ AP. 15.30	11.30 ✓ 13.30	10.15 AP. 16.30		10.30 AP. 13.30	
Hesley Dunlop		11.30 ✓ 14.00	10.30 ✓ 16.30		10.30 ✓ 13.30	
Richard Sharp	10.30 ✓ 14.00	11.45 ✓ 13.30	10.30 ✓ 16.30		11.00 ✓ 15.00	
Harold Innocent	10.00 ✓ AP. 13.00	10.00 ✓ 11-45	10.15 ✓ 16.05		10.30 AP. 15.00	
John Nemington	10.00 ✓ 10.30	10.30 ✓ 14-00	10.15 ✓ 15.15		10.45 AP. 14.30	
Jonathan Burn		12.30 ✓ AP. 14-00	10.20 AP. 11.00		10.30 ✓ 11.00	
Philip Neve	11.30 ✓ 13.00		12.00 12.30		10.30 ✓ 11.00	
Sy Ryan Freedman	11.30 ✓ 13.00		12.00 12.30		10.30 ✓ 11.00	
Sy David J. Pope	10.00 ✓ 13.00		10.00 ✓ 16.15		10.45 AP. 11.00	
Pipe people	11.30 ✓ 13.00		12.00 12.30		10.30 ✓ 11.00	

MON 8 th AUG	TUE 9 th AUG	WED 10 th AUG
10.30 H 15.30	11.15 ✓ 13.10	STUDIO
10.30 AP. 15.30	11.00 ✓ 13.10	STUDIO
10.30 AP. 15.30	10.30 AP. 13.10	STUDIO
10.30 ✓ 15.30	10.30 AP. 13.20	STUDIO
10.30 AP. 15.30	10.45 AP. 13.10	STUDIO
11.00 15.30	11.00 ✓ 13.10	STUDIO
11.00 MESS. 15.30	11.15 ✓ 12.40	STUDIO
10.30 ✓ 15.30	10.45 AP. 13.30	STUDIO
10.30 ✓ 15.15	11.00 AP. 12.30	STUDIO
10.30 AP. 14.45		STUDIO
14.30 ✓ 15.30		STUDIO
14.30 ✓ 15.30		STUDIO
10.30 ✓ 15.30	11.30 ✓ 13.20	STUDIO
14.30 ✓ 15.30		STUDIO

Late show at the forum
 Ace - ~~What's~~ The late show
 Susan - Happiness Patrol And
 Ace - But you're already
 Helen A - Nor Anymore - "Joe

From: John Nathan-Turner, Producer, DOCTOR WHO

Room No. &
Building:

304 Union

Tel.
Ext.:

date: 12th August 1988

Subject: WRITERS ATTENDANCE FEE

To: Television Accounts (Artistes Payments)
through Finance Clerk, Drama Series/Serials

Would you please pay the following attendance fee:

PAYEE'S NAME & ADDRESS

Graeme Curry

DATES OF ATTENDANCE

14, 25, 27, 28 July

8, 10 August 1988

FEE DUE

(£ per attendance)

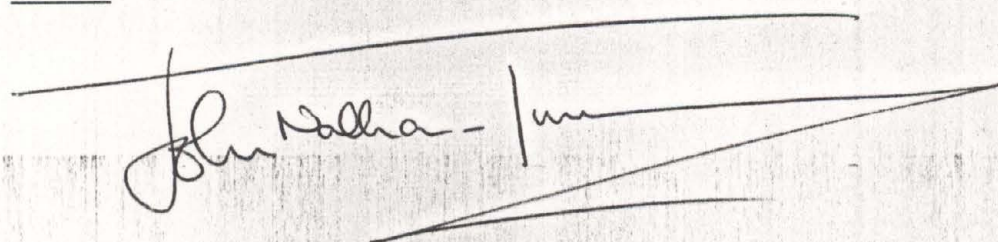
£

PROGRAMME: DOCTOR WHO: THE HAPPINESS PATROL: 7L

PROGRAMME NO: 50/LDL K 241B

NOMINAL CODE 106

SIGNED:



Strand/Series Title DOCTOR WHO				MEMO				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	VT Current Operations		Basement, TC		
Programme Identificat'n Number 50/LDL K244J, 5D, 6X			Studio TC6 TC8					
Production date(s) 26th/27th/28th July 10th/11th August 1988			Week(s) 30 32					
Filming/O.B. date(s) -			Week(s)					
			Room No. / Building	Tel. Extn.	Department	File Copy		
Producer John Nathan-Turner			304 Union		S & S	1		
Director Chris Clough			301 Union		S & S	Date		
Designer John Asbridge			407 Sc.Blk.		Design	12.8.88		

SUBJECT SPOOLS REQUIRED FOR VIDEO FX WORKSHOP/VT EDITING SESSIONS.

Please could you make up a trolley with the following tapes which will be required for video workshop and VT editing sessions starting on 13th August and continuing until the beginning of October. Many thanks.

Jane.

(Jane Wellesley)

Programme No. 50/LDL K244J

H.83789	90'	(1)
H.110910	90'	(1A)
H.91041	60'	(2)
H.66081	60'	(2A)
H.54734	90'	(3)
H.56704	90'	(3A)
H.52892	90'	(4)
H.115234	90'	(4A)
H.55878	90'	(5)
H.33087	90'	(5A)
H.130875	90'	(6)
H.129872	90'	(6A)
H.126974	30'	(7)

Programme No. 50/LDL K246X

H.102177	90'	(8)
H.102187	90'	(8A)
H.102269	90'	(9)
H.102278	90'	(9A)
H.102102	90'	(10)
H.102006	90'	(10A)
H.102087	90'	(11)
H.102046	90'	(11A)

Strand/Series Title		DOCTOR WHO		RELEASE OF ARTISTS' FEES			
Programme Title		DOCTOR WHO 7K		Distribution To:—		Denotes Recipient Room No. and Building	
Episode/Sub. Title		Episodes 1-3.		H.A.S. Tel. (Artists' Payments)		621, 33 Cav. Sq.	
Costing Number		See below		Contracts Asst.: Maggie Anson		S.303 S.H. *	
Programme Identificat'n Number		50/LDL K241B, 2W, 3P		Studio		CB	
Production date(s)		All OB		Week(s)		25-27	
Filming/O.B. date(s)		22nd June - 5th July 1988		Week(s)		25-27	
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.	
Director		Chris Clough		304 Union		S & S	
Designer		John Asbridge		301 Union		S & S	
				407 Sc.Blk.		Design	
						File Copy	
						Date 12.8.88 *	

This is notification for release of payment prior to the programme being completed.

The following artists have completed work ~~and~~ in accordance with their contracts and may now be paid:—

SHEILA HANCOCK

RONALD FRASER

DAVID JOHN POPE

HAROLD INNOCENT

RICHARD SHARP

JOHN NORMINGTON

LESLEY DUNLOP

GEORGINA HALE

JONATHAN BURN

PHILIP NEVE & CHAPERONE

RYAN FREEDMAN & CHAPERONE

CHARLES & STEVEN MARTIN & CHAPERONE

LEE PEARCE & CHAPERONE

BILENT HASSAN & CHAPERONE

Many thanks,

Jane

Jane Wellesley

Strand/Series Title DOCTOR WHO				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)					
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient		<input checked="" type="checkbox"/>	No of Cop
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building			
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Booking Assistant: Phyllis Page		S.207 S.H.		*	1
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8	Week(s) 30 32	Dept. Org.:				*	1
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)		Copy: June Collins		305 Union			
Filming/O.B. date(s) -		Week(s)							
Producer Director Designer		Room No. / Building		Tel. Extn.		Department		File Copy	
John Nathan-Turner Chris Clough John Asbridge		304 Union 301 Union 407 Sc.Blk.				S & S S & S Design		Date 12.8.88	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

No rehearsal overtime worked.
Please charge all supplementary payments to Episode 3 -
50/LDL K246X - unless stated otherwise.
All artists now finished engagements.



GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
SYLVESTER McCOY	1.8.88	1315-2150 0915-2130	Rehearse.		
	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Autumn Launch.		
	5.8.88		Rehearse.		
	6.8.88		Off.		
	7.8.88		Off.		
	8.8.88		Rehearse.		
	9.8.88		Rehearse.		
	10.8.88		Recording Day 4.		
	11.8.88		Recording Day 5.		
SOPHIE ALDRED	1.8.88	1330-2150 1030-2130	Rehearse.		
	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Autumn Launch.		
	5.8.88		Rehearse.		
	6.8.88		Off.		
	7.8.88		Off.		
	8.8.88		Rehearse.		
	9.8.88		Rehearse.		
	10.8.88		Recording Day 4.		
	11.8.88		Recording Day 5.		
SHEILA HANCOCK	1.8.88		Rehearse.		
	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Rehearse.		
	5.8.88		Rehearse.		
/contd.					

Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DOCTOR WHO 7L				Page No. 2.
Episode/Sub. Title	Episodes 1-3.				
Costing Number	As below.				
Programme Identificat'n Number	50/LDL K244J, 5D, 6X				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
SHEILA HANCOCK contd.	6.8.88		Off.		
	7.8.88		Off.		
	8.8.88		Rehearse.		
	9.8.88		Rehearse.		
	10.8.88	1245-2150	Recording Day 2.		
	11.8.88	1615-1745	Recording Day 3.		
RONALD FRASER	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Off.		
	5.8.88		Rehearse.		
	6.8.88		Off.		
	7.8.88		Off.		
	8.8.88		Rehearse.		
	9.8.88		Rehearse.		
	10.8.88	1315-2150	Recording Day 1.		
	11.8.88	1100-2145	Recording Day 2.		
GEORGINA HALE	1.8.88		Rehearse.		
	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Off.		
	5.8.88		Rehearse.		
	6.8.88		Off.		
	7.8.88		Off.		
	8.8.88		Rehearse.		
	9.8.88		Rehearse.		
	10.8.88	1230-2200	Recording Day 4.		
	11.8.88	1000-2030	Recording Day 5.		
LESLEY DUNLOP	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Off.		
	5.8.88		Rehearse.		
	6.8.88		Off.		
	7.8.88		Off.		
	8.8.88		Rehearse.		
	9.8.88		Rehearse.		
	10.8.88	1215-2200	Recording Day 4.		
	11.8.88	1000-1700	Recording Day 5.		
RICHARD SHARP	1.8.88		Rehearse.		
	2.8.88		Rehearse.		
	3.8.88		Rehearse.		
	4.8.88		Off.		
	5.8.88		Rehearse.		
	6.8.88		Off.		
/contd.					

Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Programme Title	DOCTOR WHO 7L				Page No.	3.
Episode/Sub. Title	Episodes 1-3.					
Costing Number	As below.					
Programme Identificat'n Number	50/LDL K244J, 5D, 6X					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
RICHARD SHARP contd.	7.8.88 8.8.88 9.8.88 10.8.88 11.8.88	1915-2200 1010-1630	Off. Rehearse. Rehearse. Recording Day 4. Recording Day 5.		
HAROLD INNOCENT	1.8.88 2.8.88 3.8.88 4.8.88 5.8.88 6.8.88 7.8.88 8.8.88 9.8.88 10.8.88 11.8.88	1400-2150 1000-2145	Rehearse. Rehearse. Rehearse. Off. Rehearse. Off. Off. Rehearse. Rehearse. Recording Day 3. Recording Day 4.		
JOHN NORMINGTON	1.8.88 2.8.88 3.8.88 4.8.88 5.8.88 6.8.88 7.8.88 8.8.88 9.8.88 10.8.88 11.8.88	1415-2000 1000-1500	Rehearse. Rehearse. Rehearse. Off. Rehearse. Off. Off. Rehearse. Rehearse. Recording Day 2. Recording Day 3.		
JONATHAN BURN Please charge any supps to Ep.1. 50/LDL K244J.	2.8.88 3.8.88 4.8.88 5.8.88 6.8.88 7.8.88 8.8.88 9.8.88 10.8.88	1400-1700	Rehearse. Rehearse. Off. Rehearse. Off. Off. Rehearse. Off. Recording Day 2.		
DAVID JOHN POPE	1.8.88 2.8.88 3.8.88 4.8.88 5.8.88 6.8.88 7.8.88		Rehearse. Off. Rehearse. Off. Off. Off. Off.		
/contd.					

Strand/Series Title	DOCTOR WHO		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DOCTOR WHO 7L				Page No. 4.
Episode/Sub. Title	Episodes 1-3.				
Costing Number	As below.				
Programme Identificat'n Number	50/LDL K244J, 5D, 6X				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
DAVID JOHN POPE contd.	8.8.88 9.8.88 10.8.88 11.8.88	1000-2200	Rehearse. Rehearse. Off. Recording Day 2.		
			Many thanks, Jane. (Jane Wellesley)		

Strand/Series Title DOCTOR WHO				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)					
Programme Title DOCTOR WHO 7L				Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title Episodes 1-3.				To:		Room No. and Building			
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Booking Assistant: Phyllis Page		S.207 S.H.		*	1
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8	Week(s) 30 32	Dept. Org.:				*	1
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s)		Copy: June Collins		305 Union			
Filming/O.B. date(s)		Week(s)							
Producer John Nathan-Turner		Room No. / Building 304 Union		Tel. Extn.		Department S & S		File Copy 1	
Director Chris Clough		301 Union				S & S		Date 12.8.88	
Designer John Asbridge		407 Sc.Blk.				Design		*	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

OLWYN ATKINSON doubled for Georgina Hale in one scene on 11th August because Georgina left before being released.



GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
JULIE LAWRENCE) JUNE EASTER) CAROLE MUDIE) SELINA GILBERT)	10.8.88 11.8.88	1330-2000 1000-2030	Multiep. recording. Multiep. recording.		
ANGIE ALAIMO) HEATHER DOWNHAM) OLWYN ATKINSON)	10.8.88 11.8.88	1400-2000 1000-2030	Multiep. recording. Multiep. recording.		
CY TOWN	11.8.88	1200-2030	Recording - Ep.1.		
			Many thanks, Jane. Jane Wellesley		

From: June Collins, Production Associate, DOCTOR WHO

Room No. &
Building:

305 Union

Tel.
Ext.:

date: 19th August 1988

Subject: SYPHER DATE - THE HAPPINESS PATROL

To: Chris Clough/Jane
Scott Talbot
Dick Mills
Dominic Glynn
John Nathan-Turner
Hilary Barrett

DIARY

This memo supersedes my previous memo of same date.

Sypher for Episode 1 of Doctor Who: 7L: Happiness Patrol is now
Sunday 25th September 1000-1300 hrs and Monday 26th September
1000-2100 hrs.

June

JUNE COLLINS

From: June Collins, Production Associate, DOCTOR WHO

Room No. &
Building:

305 Union

Tel.
Ext.:

date: 19th August 1988

Subject: SYMPHER DATE: THE HAPPINESS PATROL

To: Chris Clough/Jane
Scott Talbot
Dick Mills
Dominic Glynn
John Nathan-Turner
Hilary Barrett

This is to confirm that the sypher date for Episode 1 of
Doctor Who: 7L: Happiness Patrol is now on Sunday 25th September
10.00-2100 hrs.

June

JUNE COLLINS

J/ATL

Chris / Jane.

BBC TV

SOUND STUDIOS

do June ordinary Run 305 Union

PROJECT NUMBER:	/		
TITLE:	Dr Yoko	Final Edit	
PROD:	J Nathan Turner	Tx. Date:	
WEEK NO.	38 & 39	Session Date: See below	
SOUND SUP.	Starbuck	DSS Brewerell	
Issuing Office 5064 T.C. Ext. J. Shippey			

CONTRACT: First/Revised

Date of Issue: 19/8/88

Please sign and return this form to Room 5064 TC.

I accept/cancel this contract

Signed

Date

(Copy: MW)

THIS IS TO CONFIRM THE ARRANGEMENTS MADE WITH YOU FOR THE USE OF THE:

Television Music Studio

SESSION TIMES: 10.00 - 13.00 14.30 - 17.30 18.30 - 21.30
Hrs.

Mono / Twin Track

Multitrack

Sound Studio Suite

Times From To

Hrs.

Studio

Prep Room

Sypher Session

SESSION TIMES: 10.00 - 13.00 14.00 - 18.00 19.00 - 22.00
Hrs.

Sypher

ADDITIONAL INFORMATION:

↓ AMENDED MONST:

Thurs 22nd Sept
+ Fri 23rd Sept

} now to dub 7J & 4/4 (not 7L & 2) - (ST + 100)

* Sun 25th Sept
Mon 26th Sept

now 1000 - 1300hrs (not 1000 - 2100hrs) } now to dub 7L & 1
(no change - still 1000 - 2100hrs) (ST + JW)

Spool Nos. "The Happiness Panel"

Tuesday 26th July

Afternoon.

H. 83789 } (1) 90'
H. 118910 } (1A)

Evening.

AIB +

H. 91041 } (2) 60'
H. 66081 } (2A)

Wednesday 27th July

Afternoon.

H. 54734 } (3) 90'
H. 56404 } (3A)

Evening.

H. 52892 } (4) 90'
H. 115234 } (4A)

Thursday 28th July

Afternoon

H. 55848 } (5) 90'
H. 33084 } (5A)
H. 130845 } (6) 90'
H. 129842 } (6A)

Evening.

AIB.

Insert tape

H. 126944 (7) 30'

Wednesday 10th August

Afternoon

H. 102144 } (8) 90'
H. 102184 } (8A)

Evening.

H. 102269 } (9) 90'
H. 102248 } (9A)

Thursday 11th August

Afternoon

H. 102102 } (10) 90'
H. 102006 } (10A)

H. 102084 } (11) 90'
H. 102046 } (11A)

Evening.

AIR COUNT

Shots or Sheets for monitors

184603.
~~184603.1111~~

Scene 1/1.

H. 83489

① ✓

take ① 140219

take ② 140655

take ③ 141110

} Shot 24/28.

Scene 1/2.

①

take ① without tardis 203310 Shot 74.

Scene 1/4.

①

Shot 1. (before Dr/Ace in).

take ① 161843

take ② 162246.

take ③ 162432.

184603. ✓

Scene 1/23.

H. 55848

⑤

Shot 123.

take ① 150642.

H. 54434

③

Scene 2/22

Shot 165A - LS balcony.

Take ① 152830.

⑤

Scene 3112.

H. 55848.

Shot 311 - before car comes in.

take ①. 165556.

④

Scene 3154.

H. 52892

Shot 362A - before Helen appears.

take ①. 212010

take ② 212049.

①.

Monitor Material

Insert tape H. 126944.

Episode 1

145313.

①

H. 83489.

Take ①.

141516.

1/9.

1/3 Helen A's Suite

1

Woman kill joy in moments leading up to her death (? Silas P + Happiness Patrol).

Helen A's broadcast.

1/34

1/15 Waiting Zone 1.

Sheet 2

Helen A. gag (on game machine)

1/41

1/20 Happiness Patrol HQ.

Not shot.

✓
1

Firing squad dismiss before fondant surprise execution.

1/43a

1/22A Happiness Patrol HQ.

181134.

⑤

H. 55848

Take ①

150640

1

✗ End of fondant surprise execution.

Harold v playing machine in Waiting Zone 1.

ORDER CHANGED
150445.
OR
151555.

1/45

1/23A Happiness Patrol HQ.

✗

Harold v. AFB.

(2)

Episode 2.

2151 2127 Happiness Panel HQ

not shot.

1

empty execution yard ready for execution (Susan Q).

?

2154 2129 Happiness Panel HQ

X

~~Execution Yard - people assembling for execution - Susan Q/Daisy K/Happ. Pat.~~

2169 2137 Happiness Panel HQ

not shot

1

Execution Yard - Firing Squad file out pre-fondant surprise.

2175 2142 Happiness Panel HQ

not shot

1

Execution Yard - Fondant Surprise not happening.

2179 2146 Happiness Panel HQ

not shot

1

Execution Yard - Fondant Surprise aborted (Are now there).

(3)

(3)

Sc 216

Episode 3.

H. 54434. Sc 2121.

Take (3) 150450

LS Drones

Take (1) 151846

MS Drones

used for monitor
his 182938-3008.

his 183323-3410.

(3) (3A)

H. 54434

318. 315. Helen A's Suite

Take (1).

141608

LS.

Take (2)

141904.

HIA LS.

1 Drone's march (led by Earl)

Shut
only

Inane, happy programme.

(N)

3151. 3133 Happiness Patrol HQ

H. 52892

Take (1).

203455.

184206.
-18239.

As above.

1 Waiting Zone 2. - Priscilla P bound +
gassed

3153 3135 Happiness Patrol HQ.

1 Waiting Zone 2 contd. - Priscilla + Earl.

3169 3145 Happiness Patrol HQ.

2 Empty candy kitchen

3176 3149 Happiness Patrol HQ.

2 "Escape Shuttle Ready for take-off."

3180 3151 Happiness Patrol HQ.

2 A/B - changes to:
"Shuttle in orbit"
"Receiving Incoming Communication"
then to:
Gilbert M + Joseph C in escape shuttle.

From: June Collins, Production Associate, DOCTOR WHO

Room No. &
Building:

305 Union

Tel.
Ext.:

date: 19th August 1988

Subject: SYPHER DATE: THE HAPPINESS PATROL

To: Chris Clough/Jane
Scott Talbot
Dick Mills
Dominic Glynn
John Nathan-Turner
Hilary Barrett

This is to confirm that the sypher date for Episode 1 of
Doctor Who: 7L: Happiness Patrol is now on Sunday 25th September
10.00-2100 hrs.

June

JUNE COLLINS

From: June Collins, Production Associate, DOCTOR WHO

Room No. &
Building:

305 Union

Tel.
Ext.:

date: 19th August 1988

Subject: SYPHER DATE - THE HAPPINESS PATROL

To: Chris Clough/Jane
Scott Talbot
Dick Mills
Dominic Glynn
John Nathan-Turner
Hilary Barrett

This memo supersedes my previous memo of same date.

Sypher for Episode 1 of Doctor Who: 7L: Happiness Patrol is now
Sunday 25th September 1000-1300 hrs and Monday 26th September
1000-2100 hrs.

June

JUNE COLLINS

From: Hilary

Room No. &
Building: U305

Tel.
Ext.:

date: Friday
2.9.88

Subject: TITLES FOR DR.WHO 7K & 7L

To: John

Jane

Just a note to let you know that we've booked the
aston (and stand-by operator) for Monday 12th. Sept.

Time : 1430 - 1845. VT 11 & 12

We have to let graphics have a list of the credits
by the middle of next week.

Thanks,

Hilary

Hilary.



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DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Sheila,

This is just a short note to thank you very much for playing Helen A. so brilliantly in The Happiness Patrol. The character works extremely well - whether the role model will recognise herself is another matter! It's a smashing performance, so thank you very much.

I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough



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DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Ronny,

Thank you for ringing the other day. It was nice talking to you. I'm glad the Wedding went well.

This is just a short note to thank you very much for playing Joseph C. so brilliantly in The Happiness Patrol. It's great, so thank you very much.

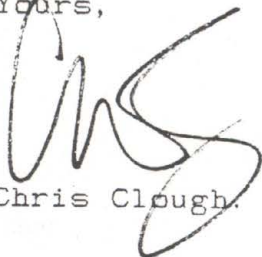
I hope you enjoyed it and that it lived up to your expectations of being a thoroughly barmy production.

I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,



Chris Clough.



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TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Rachel,

This is just a short note to thank you very much for all your hard work on Happiness Patrol, and for playing Priscilla P. so brilliantly. It's great, so thank you very much.

I hope you enjoyed it, and that your children are talking to you again after being so bemused when they met you with the full slap on! You can rest assured the firing of the guns looks very professional as well, so I'm sure your son will be impressed!

I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough.



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TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Lesley,

This is just a short note to thank you very much for all your hard work on Happiness Patrol, and for playing Susan Q. so brilliantly. It's great, so thank you very much.

I hope you enjoyed it, but I am sure its good to get back to Cornwall with the sea and the sun (or not as the case may be!)

I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,


Chris Clough.



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TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELÉCASTS LONDON TELEX

2nd September 1988

Dear David,

This is just a short note to thank you very much for all your hard work on Happiness Patrol, and for playing the Kandy Man so brilliantly. It's great, so thank you very much. Apart from the success of his physical appearance the character works very well indeed, as does the relationship with Gilbert M.


I hope you enjoyed it, apart from having to work in the costume which must have been a nightmare for you! When I was looking back at the Rushes I could see how much pain you were in. I hope you've recovered by now and will think that it was worth it when you see it transmitted.

I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,


Chris Clough.



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BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Harold,

Or I was going to address it to Praline Kracknel, but then nobody would have known which envelope to put it in! It might have ended up on John Normington's doormat and he might not have found it amusing at all!

Anyway this is just a short note to thank you very much for all your hard work on Happiness Patrol, and for playing Gilbert M. so brilliantly. It's great, so thank you very much. The character works very well indeed.

I hope you enjoyed it, apart from having to work with John Normington which must have been a nightmare for you! Actually it must have been very difficult playing with the Kandy Man in full regalia, but the relationship works very well.

I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,


Chris Clough.



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TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear John,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing Trevor Sigma so brilliantly. It's great, so thank you very much. Unfortunately I am being pursued by a VAT man who bears more than a striking resemblance, you wouldn't have met him by any chance?

I hope you enjoyed it, apart from havimng to work woith Harold which must have been a nightmare for you!

It all looks very good and the character works very well indeed. I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,


Chris Clough.



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DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Richard,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing Earl so brilliantly. It's great, so thank you very much.

I hope you enjoyed it. It all looks very good and the character works very well indeed. I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic couple of studios!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough



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BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Jonathan,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing Silas P. so brilliantly. That first scene works tremendously well and sets up the mood and atmosphere of the place. Your return run with the Doctor feeds off that extremely well too. It's great, so thank you very much.

I hope you enjoyed it. I'm sorry it has taken so long to get round to writing to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic studio! Fortunately the second studio was a little bit easier!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough.



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Mary,

Thank you very much indeed for your very kind letter. I'm sorry it has taken me so long to reply but I have been very busy in Post Production. There's no peace for the wicked, as you can imagine!

Anyway this is just a short note to thank you very much for all your hard work on Happiness Patrol, and playing the Woman Killjoy so brilliantly. That first scene works tremendously well and sets up the mood and atmosphere of the place. It's great, so thank you very much.

I hope you enjoyed it. As Morgan will tell you its always a bit hairy on this show! Please send him my regards. I hope he's taken some driving lessons at long last!

As I said I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic studio! Fortunately the second studio was a little bit easier!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Tim,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing Harold V. so well. I'm afraid the good folk of Lower Billinge will never quite seem the same, but I don't suppose you're wearing the make up any more!

I hope you enjoyed it, the character works really well - so thank you once again. You'll be glad to know that we have added a few sparks over your demise, to help you on your way to Terra Omega - or whatever the equivalent of heaven is on that planet. Thankfully the second studio wasn't quite as hectic as the first, so we were able to despatch your brother in a suitably gruesome manner as well!

I apologise for having taken so long to write to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic studio! Fortunately the second studio was a little bit easier!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough.



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Steve,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing David S. so well. The sniper scenes add a rather spooky atmosphere to the whole thing. Especially the confrontation with the Doctor. I hope you enjoyed it, the character works really well - so thank you.

I apologise for having taken so long to write to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic studio! Fortunately the second studio was a little bit easier!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough.



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:

TELEX:

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Mark,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing Alex S. so well. The sniper scenes add a rather spooky atmosphere to the whole thing. I hope you enjoyed it, the character works really well - so thank you.

I apologise for having taken so long to write to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic studio! Fortunately the second studio was a little bit easier!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough.



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Tim,

Just a short note to thank you very much for all your hard work on Happiness Patrol, and playing Ernest P. so well. Hopefully he won't become too much of a role model for the stage doormen of the world! I hope you enjoyed it, the character works really well - so thank you. It must have been a real improvement on last year. At least the costume was at any rate! I seem to remember we kept you habging about quite a bit!

I apologise for having taken so long to write to you but I have been very busy in Post Production, and, indeed have finished editing the three episodes. Everybody seems pleased with them, which is a relief, after such a hectic studio!

I'm afraid that I still don't know the Transmission date but it looks like it will be sometime early in November.

All the best,

Yours,

Chris Clough



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:

TELEX:

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Philip,

Just a short note to thank you very much for all your hard work on Happiness Patrol. I hope you enjoyed it, although I am sure you must have been very uncomfortable in the Pipe People costumes. You'll be glad to know that even the difficult bits like the spear throwing and falling down the Doompipe worked really well. We are all very pleased with the end result so I am sure you will think that it was all worth while when you see the programme transmitted. I'm afraid that I don't have a date for that yet, but it looks like it will be sometime early in November.

I have edited all three programmes together and they work extremely well, and the Pipe People are especially effective. So thank you again, and I apologise for having taken so long to write to you but I have been very busy in Post Production.

All the best,

Yours,

Chris Clough.



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

2nd September 1988

Dear Ryan,

Just a short note to thank you very much for all your hard work on Happiness Patrol. I hope you enjoyed it, although I am sure you must have been very uncomfortable in the Pipe People costumes. However, it all looks fabulous so I am sure you will think that it was all worth it when you see the programme transmitted. I'm afraid that I don't have a date when it will go out yet, but it looks like it will be sometime early in November.

I have edited all three programmes together and they work extremely well, and the Pipe People are especially effective. So thank you again, and I apologise for having taken so long to write to you but I have been very busy in Post Production.

All the best,

Yours,

Chris Clough.

"HAPPINESS PATROL" - END CREDITS

EPISODE ONE

1.	The Doctor	SYLVESTER McCOY	
2.	Ace	SOPHIE ALDRED	
3.	Helen A.	SHEILA HANCOCK	3
	Joseph C.	RONALD FRASER	
	Daisy K.	GEORGINA HALE	4
	Priscilla P.	RACHEL BELL	
	Gilbert M.	HAROLD INNOCENT	5
	Trevor Sigma	JOHN NORMINGTON	
	Susan Q.	LESLEY DUNLOP	6
	Earl Sigma	RICHARD SHARP	
	Kandy Man	DAVID JOHN POPE	
	Harold V.	TIM BARKER	7
	Silas P.	JONATHAN BURN	
	Woman Killjoy	MARY HEALEY	

+
WENCES?
8

"HAPPINESS PATROL" - END CREDITS

EPISODE TWO

1.	The Doctor	SYLVESTER McCOY	
2.	Ace	SOPHIE ALDRED	
3.	Helen A.	SHEILA HANCOCK	] 3
	Joseph C.	RONALD FRASER	
	Daisy K.	GEORGINA HALE	] 4
	Priscilla P.	RACHEL BELL	
	Gilbert M.	HAROLD INNOCENT	] 5
	Trevor Sigma	JOHN NORMINGTON	
	Susan Q.	LESLEY DUNLOP	] 6
	Earl Sigma	RICHARD SHARP	
	Kandy Man	DAVID JOHN POPE	] 7
	Ernest P. For Doorman/ Door Keeper/ Stage Door Keeper/ Forum Doorman	TIM SCOTT	
	David S. For Snipers Alex S.	STEVE SWINSCOE	] 8
	Wences	MARK CARROLL	
	Wulfric	PHILIP NEVE	
		RYAN FREEDMAN	

"HAPPINESS PATROL" - END CREDITS

EPISODE THREE

1. The Doctor SYLVESTER McCOY

2. Ace SOPHIE ALDRED

3. Helen A. SHEILA HANCOCK

Joseph C. RONALD FRASER

Daisy K. GEORGINA HALE

Priscilla P. RACHEL BELL

Gilbert M. HAROLD INNOCENT

Trevor Sigma JOHN NORMINGTON

Susan Q. LESLEY DUNLOP

Earl Sigma RICHARD SHARP

Kandy Man DAVID JOHN POPE

a/b. ~~Ernest P.~~
(or whatever) TIM SCOTT

Wences PHILIP NEVE

Wulfric RYAN FREEDMAN

Newscaster

9. Theme Music Composed By
RON GRAINER

Incidental Music
DOMINIC GLYNN

Special Sound
DICK MILLS

(What about the
harmonica player?)

I've heard to

10. Production Manager
GARY DOWNIE

Production Associate
JUNE COLLINS

Production Assistant
JANE WELLESLEY

Assistant Floor Manager
LYNN GRANT

11. Visual Effects Designer
PERRY BRAHAN

Video Effects
DAVE CHAPMAN

as writer

Paintbox Artist
JIM MCCARTHY

(Shirley will go
in here if Jim's
credit not allowed)

12. Technical Co-Ordinator
RICHARD WILSON

Camera Supervisors
ALEC WHEAL
GEOFF CLARK

Vision Mixer
SHIRLEY COWARD

13. Video-Tape Editors
HUGH PARSON
MALCOLM WARNER.
Properties Buyer
JOHN CHARLES

14. ~~Lighting (or Lighting Director)~~
DON BABBAGE

~~Sound (or Sound Supervisor)~~
SCOTT TALBOT

15. Costume Designer
RICHARD CROFT

Make-up Designer
DORKA NIERADZIK

/contd.

16. Script Editor
 ANDREW CARTMEL
 Graphic Designer
 OLIVER ELMES
17. Designer
 JOHN ASBRIDGE
18. Producer
 JOHN NATHAN-TURNER
19. Director
 CHRIS CLOUGH
 (c) BBC 1988

Strand/Series Title DOCTOR WHO				GRAPHICS/GRAPHICS CONTRACT			
Programme Title DOCTOR WHO 7L				Distribution To:—		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>	
Episode/Sub. Title Episodes 1-3.				Asst. to Graphic Design Man.		214 Sc. Blk. TC.	
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Floor Manager		4023 TC.	
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8		P.S.U.		100A Sc. Blk. TC.	
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s) 30 32		QUOTE		£	
Filming/O.B. date(s) -		Week(s)		ACCEPTED		.....
				Date		.....
				Date		.....
Producer John Nathan-Turner		Room No. / Building 304 Union		Tel. Extn.		Department S & S	
Director Chris Clough		301 Union				S & S	
Designer John Asbridge		407 Sc.Blk.				Design	
						File Copy 1	
						Date Sent 6.9.88	
Three copies of each set of these forms will be used as the Contract.				Date Required Aston - 12.9.88		Date Received	

Please may we have the following closing credits in the usual DOCTOR WHO format, as discussed with June Collins/Hilary Barratt.

Episode One

1. The Doctor
 SYLVESTER McCOY

2. Ace
 SOPHIE ALDRED

3. Helen A.
 SHEILA HANCOCK

 Joseph C.
 RONALD FRASER

4. Daisy K.
 GEORGINA HALE

 Priscilla P.
 RACHEL BELL

5. Gilbert M.
 HAROLD INNOCENT

 Trevor Sigma
 JOHN NORMINGTON

6. Susan Q.
 LESLEY DUNLOP

 Earl Sigma
 RICHARD D. SHARP

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	2.
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

7. Harold V.
TIM BARKER

Silas P.
JONATHAN BURN
8. Kandy Man
DAVID JOHN POPE

Killjoy
MARY HEALEY
9. Theme Music Composed by
RON GRAINER

Incidental Music
DOMINIC GLYNN

Special Sound
DICK MILLS
10. Production Manager
GARY DOWNIE

Production Associate
JUNE COLLINS

Production Assistant
JANE WELLESLEY

Assistant Floor Manager
LYNN GRANT
11. Visual Effects Designer
PERRY BRAHAN

Video Effects
DAVE CHAPMAN

Vision Mixer
SHIRLEY COWARD
12. Technical Co-Ordinator
RICHARD WILSON

Camera Supervisors
ALEC WHEAL
GEOFF CLARK

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.			
Costing Number	As below.		Page No.	3.
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

13. Video-Tape Editors
HUGH PARSON
MALCOLM WARNER
Properties Buyer
JOHN CHARLES

14. Lighting
DON BABBAGE
Sound
SCOTT TALBOT

15. Costume Designer
RICHARD CROFT
Make-up Designer
DORKA NIERADZIK

16. Script Editor
ANDREW CARTMEL
Graphic Designer
OLIVER ELMES

17. Designer
JOHN ASBRIDGE

18. Producer
JOHN NATHAN-TURNER

19. Director
CHRIS CLOUGH
(c) BBC 1988

Strand/Series Title	DOCTOR WHO	GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L		
Episode/Sub. Title	Episodes 1-3.		
Costing Number	As below.	Page No.	4.
Programme Identificat'n Number	50/LDL K244J, 5D, 6X		

Episode Two

1. The Doctor
 SYLVESTER McCOY

2. Ace
 SOPHIE ALDRED

3. Helen A.
 SHEILA HANCOCK

 Joseph C.
 RONALD FRASER

4. Daisy K.
 GEORGINA HALE

 Priscilla P.
 RACHEL BELL

5. Gilbert M.
 HAROLD INNOCENT

 Trevor Sigma
 JOHN NORMINGTON

6. Susan G.
 LESLEY DUNLOP

 Earl Sigma
 RICHARD D. SHARP

7. Kandy Man
 DAVID JOHN POPE

 Forum Doorman
 TIM SCOTT

8. Snipers
 STEVE SWINSCOE
 MARK CARROLL

 Wences
 PHILIP NEVE

 Wulfric
 RYAN FREEDMAN

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	5.
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

9. Theme Music Composed by
RON GRAINER

Incidental Music
DOMINIC GLYNN

Special Sound
DICK MILLS

10. Production Manager
GARY DOWNIE

Production Associate
JUNE COLLINS

Production Assistant
JANE WELLESLEY

Assistant Floor Manager
LYNN GRANT

11. Visual Effects Designer
PERRY BRAHAN

Video Effects
DAVE CHAPMAN

Vision Mixer
SHIRLEY COWARD

12. Technical Co-Ordinator
RICHARD WILSON

Camera Supervisors
ALEC WHEAL
GEOFF CLARK

13. Video-Tape Editors
HUGH PARSON
MALCOLM WARNER

Properties Buyer
JOHN CHARLES

14. Lighting
DON BABBAGE

Sound
SCOTT TALBOT

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.			
Costing Number	As below.		Page No.	6.
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

15. **Costume Designer**
 RICHARD CROFT
 Make-up Designer
 DORKA NIERADZIK
16. **Script Editor**
 ANDREW CARTMEL
 Graphic Designer
 OLIVER ELMES
17. **Designer**
 JOHN ASBRIDGE
18. **Producer**
 JOHN NATHAN-TURNER
19. **Director**
 CHRIS CLOUGH
 (c) BBC 1988

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	7.
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

Episode Three

1. The Doctor
 SYLVESTER McCOY

2. Ace
 SOPHIE ALDRED

3. Helen A.
 SHEILA HANCOCK

 Joseph C.
 RONALD FRASER

4. Daisy K.
 GEORGINA HALE

 Priscilla P.
 RACHEL BELL

5. Gilbert M.
 HAROLD INNOCENT

 Trevor Sigma
 JOHN NORMINGTON

6. Susan Q.
 LESLEY DUNLOP

 Earl Sigma
 RICHARD D. SHARP

7. Kangy Man
 DAVID JOHN POPE

 Forum Doorman
 TIM SCOTT

8. Wences
 PHILIP NEVE

 Wulfric
 RYAN FREEDMAN

 Newscaster

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	8.
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

9. Theme Music Composed by
RON GRAINER

Incidental Music
DOMONIC GLYNN

Special Sound
DICK MILLS

10. Production Manager
GARY DOWNIE

Production Associate
JUNE COLLINS

Production Assistant
JANE WELLESLEY

Assistant Floor Manager
LYNN GRANT

11. Visual Effects Designer
PERRY BRAHAN

Video Effects
DAVE CHAPMAN

Vision Mixer
SHIRLEY COWARD

12. Technical Co-Ordinator
RICHARD WILSON

Camera Supervisors
ALEC WHEAL
GEOFF CLARK

13. Video-Tape Editors
HUGH PARSON
MALCOLM WARNER

Properties Buyer
JOHN CHARLES

14. Lighting
DON BABBAGE

Sound
SCOTT TALBOT

Strand/Series Title	DOCTOR WHO		GRAPHICS CONTRACT CONTINUATION	
Programme Title	DOCTOR WHO 7L			
Episode/Sub. Title	Episodes 1-3.		Page No.	9.
Costing Number	As below.			
Programme Identificat'n Number	50/LDL K244J, 5D, 6X			

15. **Costume Designer**
 RICHARD CROFT
 Make-up Designer
 DORKA NIERADZIK
16. **Script Editor**
 ANDREW CARTMEL
 Graphic Designer
 OLIVER ELMES
17. **Designer**
 JOHN ASBRIDGE
18. **Producer**
 JOHN NATHAN-TURNER
19. **Director**
 CHRIS CLOUGH
 (c) BBC 1988

From: John Nathan-Turner

Room No. &
Building: 304 Union

Tel.
Ext.:

date: 7th September 1988

Subject:

To: Chris Clough

Line for Episode 1.

"Spoons" shot

ACE: 'I'm beginning to enjoy this'.

*EP. 3. approx 9mins in
(in Pipes).
ACE Doctor, we've got
company.*

A handwritten signature in black ink, appearing to be 'JNT', with a long, sweeping horizontal line underneath it.

strand/Serial title	DOCTOR WHO			TIME SHEET FOR CHILDREN				
programme title	DOCTOR WHO 7L			Distribution		Denotes Recipient		No of Cop
episode/sub. Title	Episodes 1-3.			To:		Room No. and Building		
posting number	As below.	Prod. Costing Wk(s)	Channel	Contracts Asst.:		S.303 S.H.		2
programme identification number	50/LDL K244J, 5D, 6X		BBC-1	Maggie Anson		305 Union		
production date(s)	26th/27th/28th July 10th/11th August 1988	Studio	TC3 TC8	June Collins				
filming/O.B. date(s)	-	Week(s)	30 32					
producer/director/designer	John Nathan-Turner Chris Clough	Room No. / Building	304 Union 301 Union	Tel. Extn.	Department	File Copy		1
					S/S S/S	Date 8.9.88		*

Name of Child and Role	Date and Location		Details of Hours Worked (state time called; actual time worked; time spent resting, etc.)
PHILIP NEVE playing WENCES	23.5.88	TC	1700-1830 Costume/Make-up fitting.
	1.6.88	TC	1400-1530 Make-up fitting.
	14.7.88	TRR	1100-1530 Rehearse/Make-up fitting.
	15.7.88	TRR	1030-1230 Rehearse.
	19.7.88	TRR	1000-1315 Rehearse.
	20.7.88	TRR	1000-1200 Costume Fitting.
	22.7.88	TRR	1030-1630 Rehearse/Make-up fitting.
	25.7.88	TRR/Wimpole St	1000-1530 Rehearse/Make-up fitting at dentist for teeth.
	27.7.88	TC	0900-2100 RECORD.
	28.7.88	TC	1400-2135 RECORD.
	1.8.88	TRR	1130-1300 Rehearse.
	3.8.88	TRR	1200-1230 Rehearse.
	5.8.88	TRR	1030-1100 Rehearse.
	8.8.88	TRR	1430-1530 Rehearse.
	10.8.88	TC	1400-1710 RECORD.
	11.8.88	TC	1045-1800 RECORD.
RYAN FREEDMAN playing WULFRIC	23.5.88	TC	1700-1830 Costume/Make-up fitting.
	10.6.88	TC	1730-1830 Make-up fitting.
	14.7.88	TRR	1100-1530 Rehearse/Make-up fitting.
	15.7.88	TRR	1030-1230 Rehearse.
	19.7.88	TRR	1000-1315 Rehearse.
	20.7.88	TRR	1000-1200 Costume fitting.
	22.7.88	TRR	1030-1630 Rehearse/Make-up fitting
	25.7.88	TRR/Wimpole St	1000-1530 Rehearse/Make-up fitting at dentist for teeth.
	27.7.88	TC	0900-2100 RECORD.
	28.7.88	TC	1400-2135 RECORD.
	1.8.88	TRR	1130-1300 Rehearse.
	3.8.88	TRR	1200-1230 Rehearse.
	5.8.88	TRR	1030-1100 Rehearse.
	8.8.88	TRR	1430-1530 Rehearse.
	10.8.88	TC	1400-1710 RECORD.

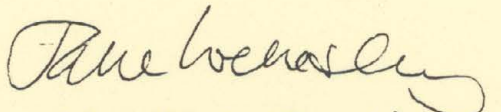
/contd.

(Signed) *Chris Clough*
(for Chris Clough)
Producer/Director

strand/Series Title				DOCTOR WHO				TIME SHEET FOR CHILDREN					
programme Title				DOCTOR WHO 7L				Distribution					
episode/ Sub. Title				Episodes 1-3.				To:		Denotes Recipient Room No. and Building		No of Cop	
Costing Number				As below.		Prod. Costing Wk(s)		Channel BBC-1		Contracts Asst.: Maggie Anson		S.303 S.H.*	2
programme identificat'n Number				50/LDL K244J, 5D, 6X		Studio		TC3 TC8		June Collins		305 Union	
Production Date(s)				26th/27th/28th July 10th/11th August 1988		Week(s)		30 32					
Filming/O.B. Date(s)				-		Week(s)							
Producer Director Designer				John Nathan-Turner Chris Clough		Room No. / Building 304 Union 301 Union		Tel. Extn.		Department S/S S/S		File Copy Date 8.9.88*	

Name of Child and Role	Date and Location	Details of Hours Worked (state time called; actual time worked; time spent resting, etc.)
STEVEN MARTIN	23.5.88 TC	1700-1830 Costume/Make-up fitting.
CHARLES MARTIN	19.7.88 TRR	1000-1310 Rehearse.
playing	20.7.88 TRR	1000-1200 Costume fitting.
N/S PIPE PEOPLE	22.7.88 TRR	1030-1630 Rehearse/Make-up fitting.
	25.7.88 TRR	1000-1330 Rehearse.
	27.7.88 TC	1000-2000 RECORD.
	28.7.88 TC	1400-2135 RECORD.
	1.8.88 TRR	1130-1300 Rehearse.
	3.8.88 TRR	1200-1230 Rehearse.
	5.8.88 TRR	1030-1100 Rehearse.
	8.8.88 TRR	1430-1530 Rehearse.
	10.8.88 TC	1430-1710 RECORD.

LEE PEARCE	As above except for:	
BILLY HASSAN	27.7.88 TC	1000-1430 Called, but didn't record.
playing		
N/S PIPE PEOPLE		


 (Signed) (for Chris Clough)
 Producer/Director

Strand/Series Title DOCTOR WHO				MEMO				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution To:-		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>		No of Cop
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1					
Programme Identificat'n Number 50/LDL K244J, 5D, 6X		Studio TC6 TC8						
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s) 30 32						
Filming/O.B. date(s) -		Week(s)						
		Room No. / Building	Tel. Extn.	Department	File Copy			
Producer John Nathan-Turner		304 Union		S & S	1			
Director Chris Clough		301 Union		S & S	Date			
Designer John Asbridge		407 Sc.Blk.		Design	*			

SUBJECT EDITED SPOOL NUMBERS

Episode 1. /71 - H.100739 (60')
/72 - H.106906 (30')
/73 - H.120835 (30')

Episode 2. /71 - H.89435 (60')
/72 - H.33938 (30')

Episode 3. /71 - H.131153 (60')
/72 - H.105675 (30')
/73 - H.102769 (30')

Video Workshop FX Tapes

H.113608

H.032628

From: June Collins, Production Associate, DOCTOR WHO

Room No. &

Building:

305 Union

Tel.

Ext:

date:

16th September 1988

Subject: DOCTOR WHO - COSTS

To: Dorka Nieradzick

c.c. John ✓

File 7L

Just to keep you informed - I should have a final idea of Doctor Who costs by the end of next week and I will contact you as to how much we can pay for the Kandyman. Hope this is okay.

June x

Love June

P.S. I can do backstroke!

JANE/CHRIS.



SOUND STUDIOS

10 Hilary Run 305 Union

PROJECT NUMBER:	/		
TITLE: <i>Dr Who</i>	Final Edit		
PROD: <i>J Nathan-Turner</i>	Tx. Date:		
WEEK NO. <i>40</i>	Session Date: <i>6th 7th Oct</i>		
SOUND SUP. <i>Stalbot</i>	DSS <i>M Weaver</i>		
Issuing Office 5064 T.C. Ext.			

CONTRACT: First/Revised

Date of Issue: *27/9*

Please sign and return this form to Room 5064 TC.

I accept/cancel this contract

Signed

Date

THIS IS TO CONFIRM THE ARRANGEMENTS MADE WITH YOU FOR THE USE OF THE:

Television Music Studio

SESSION TIMES: 10.00 - 13.00 14.30 - 17.30 18.30 - 21.30
Hrs.

Mono / Twin Track

Multitrack

Sound Studio Suite

Times From To
Hrs.

Studio

Prep Room

Sypher Session

SESSION TIMES: 10.00 - 13.00 14.00 - 18.00 19.00 - 22.00
Hrs.

Sypher

ADDITIONAL INFORMATION:

AMENDMENT 1

These sessions will be to dub TLEP2 (as originally booked), and will also be used to complete TLEP1.

In 7th Oct times now 1000-2100hrs.

Tuesday morning.

Dear John,

Thank you for your kind invitation to the screening tomorrow, but unfortunately I shall not be able to attend. I am working for your friend Marcus Plantin. I am so looking forward to seeing all three episodes. I really did enjoy working with your team. Chris Clough was a delight. Hope to see you again very soon.

Sincerely,

Harold.

Harold Innocent.

File 7L.



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

You are cordially invited to attend a press showing of
DOCTOR WHO - REMEMBRANCE OF THE DALEKS EPISODE I

&

THE HAPPINESS PATROL EPISODE I

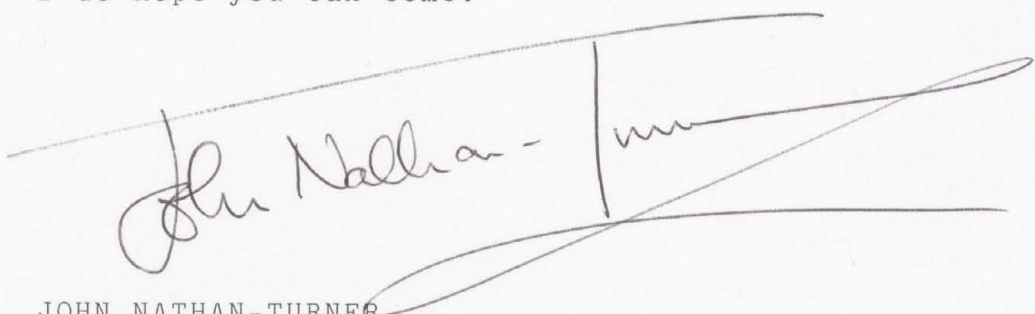
AT

MR YOUNG'S PREVIEW THEATRE
1 FALCONBERG COURT
CHARING CROSS ROAD
(OPPOSITE CENTRE POINT)
LONDON W1V

On Wednesday, 28th September at 10.30am for 11.00am

The showing will be followed by buffet and drinks,
interviews, photos etc.

I do hope you can come.


JOHN NATHAN-TURNER
Producer
DOCTOR WHO

MAKE-UP FITTING SHEET (DRAMA ONLY)

FROM (MAKE-UP ARTIST):

PRODUCTION: DR WHO

RECORDING
PROG.NO: 50/LDL K244J DATE: 26th, 27th, 28th
JULY 1988.

TO: BOOKING UNIT, ARTISTS' CONTRACTS, S313, SULGRAVE HOUSE

COPY: PRODUCTION OFFICE

<u>NAME</u>	<u>FITTING DATE</u>	<u>TIME</u>
OLWYN ATTINSON	13th JULY 1988	1230-1300
JULIE LAURENCE	13th JULY 1988	1250-1320
SELINA GILBERT	14th JULY 1988	1230-1300
RACHEAL BELL	15th JULY 1988	1030-1130
HEATHER DOWNHAM	19th JULY 1988	1330-1400
JUNE EASTER	19th JULY 1988	13-1330
ANGIE ALAIMO	19th JULY 1988	13-1330
DAVID JOHN-POPE	19th JULY 1988	1230-1300
RYAN FREEDMAN	14th JULY 1988	15-1530
PHILLIP WAVE	14th JULY 1988	15-1530
RYAN FREEDMAN	22nd JULY 1988	14-1630
PHILLIP WAVE	22nd JULY 1988	14-1630
BARRY HAVAN	" "	14-1630
CHARLIE MARTIN	" "	14-1630
STEPHEN MARTIN	" "	14-1630
LEE PEARCE	" "	14-1630
David John-Pope	25 July 1988	1630-1730
David John-Pope	8 Aug 88	1630-1730

SIGNED  DATE ..4..10..88...

Strand/Series Title		DOCTOR WHO		FIRST TRANSMISSION FORM: Films and Recorded Programmes			
Programme Title		DOCTOR WHO 7L: THE HAPPINESS PATROL		Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Episode/Sub. Title		Episode 1.		To:-		Room No. and Building <input checked="" type="checkbox"/>	
Costing Number		50/LDL K244J		PRESENTATION DESK (Tel. Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4091 T.C.	
Programme Identificat'n Number		50/LDL K244J/73/X		Dept. Manager: (White) Manager S/S		404 Threshold	
Spool Nos. in TX Seq.		H.120835					
TX Date		Week(s)		Mono/Colour		Channel	
2.11.88		44		COLOUR		BBC-1	
				File copy (White)			
Person now Responsible				Room No.		Building	
John Nathan-Turner				304		Union	
				Tel. Extn.		Home Tel. No.	

OPENING

- For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.
At 00'00" series opening titles with music. Title DOCTOR WHO: THE HAPPINESS PATROL BY GRAEME CURRY appears at 00'41". At 00'48" mix to LS street at night - woman approaches + music. Subtitle PART ONE appears at 00'49". Opening dialogue: "Psst! D'you want to talk about it?" not until 01'19".

TIMING This information is VITAL and is used to cue the next programme.

- Duration of programme timed on V.T. machine/film footage counter 24'51"
timed on stop watch 24'51"
- Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 01'09"

CLOSING

- Wording of FIRST closing caption: The Doctor SYLVESTER McCOY
- Wording of FINAL closing caption: Director CHRIS CLOUGH (c) BBC 1988
- If programme does not end with the fade down of the final credit give details
.....
.....
.....

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed (Jane Wellesley) Checked by person now responsible John Nathan-Turner

Date 12th October 1988

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

12th October 1988

"DOCTOR WHO"

Don Babbage

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

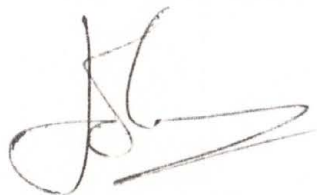
Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Richard Wilson

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a long horizontal stroke extending to the right.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. 6
Building:

U304, Union House

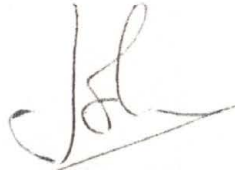
Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Alec Wheal

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a long horizontal stroke extending to the right.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

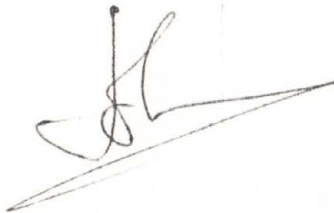
Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Dave Chapman

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in black ink, appearing to be 'JNT', with a long horizontal line extending to the right.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

12th October 1988

"THE HAPPINESS PATROL" & "SILVER NEMESIS"

Perry Brahan

Thank you for all your hard work on "The Happiness Patrol" and "Silver Nemesis". The effects are very pleasing and I look forward to working with you again soon.

The two stories commence transmission on Wednesday of Wk 44. I hope you enjoy them.

JOHN NATHAN-TURNER

John Nathan-Turner, Production "Doctor Who"

U304, Union House

12th October 1988

"THE HAPPINESS PATROL" & "SILVER NEMESIS"

John Asbridge

Thank you for all your hard work on "The Happiness Patrol" and "Silver Nemesis". The overall effect is very pleasing and I look forward to working with you again soon.

The two stories commence transmission on Wednesday of Wk 44. I hope you enjoy them.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

12th October 1988

2THE HAPPINESS PATROL" & "SILVER NEMISIS"

Richard Croft

Thank you for all your hard work on "The Happiness Patrol" and "Silver Nemesis". The costumes are very pleasing and I look forward to working with you again soon.

The two stories commence transmission on Wednesday of Wk 44. I hope you enjoy them.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

12th October 1988

"THE HAPPINESS PATROL" & "SILVER NEMESIS"

Dorka Nieradzic

Thank you for all your hard work on "The Happiness Patrol" and "Silver Nemesis". The make-up is very pleasing and I look forward to working with you again soon.

The two stories commence transmission on Wednesday of Wk 44. I hope you enjoy them.

JOHN NATHAN-TURNER

Strand/Series Title DOCTOR WHO				MEMO				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop ✓
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Maureen Music Copyright		309 Bentinck		
Programme Identificat'n Number 50/LDL K244J, 5D, 6X			Studio TC6 TC8					
Production date(s) 26th/27th/28th July 10th/11th August 1988			Week(s) 30 32					
Filming/O.B. date(s) -			Week(s)					
			Room No. / Building	Tel. Extn.	Department			
Producer John Nathan-Turner			304 Union		S & S	File Copy		
Director Chris Clough			301 Union		S & S	Date		
Designer John Asbridge			407 Sc.Blk.		Design	12.10.88 *		

SUBJECT EPISODES 1 & 2 - MUSIC AS COMPOSED.

As spoken, please find attached details of music composed by Dominic Glynn for Episodes 1 and 2 of THE HAPPINESS PATROL.

Many thanks,

Jane

Jane Wellesley

Jane

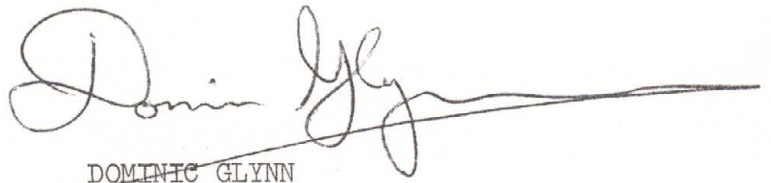
The Happiness Patrol - Episode One

Music cues;

Happiness Musak 1	3' 35"
Happiness Musak 2	3' 45"
Happiness Musak 3	2' 38"
Happiness Musak 4	3' 30"

Jingle 1	0' 7"
Jingle 2	0' 5"

M1	0' 33"	00.49.00
M2	0' 18"	02.08.00
M3	0' 7"	03.51.08
M4	0' 24"	04.43.22
M5	0' 6"	05.22.00
M6	0' 23"	05.58.01
M7	0' 17"	06.44.05
M8	0' 12"	07.22.04
M9	0' 13"	07.32.17
M10	0' 37"	09.11.01
M11	0' 38"	10.26.08
M12	1' 39"	11.21.14
M13	0' 48"	13.14.12
M14	1' 56"	14.16.05
M15	0' 22"	16.11.01
M16	0' 39"	16.42.10
M17	0' 23"	17.45.24
M18	0' 53"	18.47.20
M19	0' 24"	19.45.18
M20	0' 50"	20.46.04
M21	0' 35"	20.04.16
M22	0' 39"	23.02.22



DOMINIC GLYNN

The Happiness Patrol - Episode Two

Music cues;

Reprise	00.48.00	22"
M1	02.28.00	43"
M2	03.28.12	07"
M3	05.01.10	39"
M4	06.24.00	14"
M5	07.58.18	24"
M6	08.59.19	04"
M7	09.31.00	45"
M8	10.45.18	13"
M9	11.39.00	17"
M10	12.33.14	13"
M11	13.34.00	12"
M12	16.07.03	26"
M13	16.51.23	09"
M14	17.21.12	51"
M15	18.45.10	26"
M16	19.22.12	46"
M17	20.32.07	27"
M18	21.51.02	30"
M19	22.34.03	1' 07"

Drones One 1' 46"

Drones Two 2' 05"

DOCTOR + EARL'S DUEL 19"


DOMINIC GLYNN

VERSION DEFINITION FORM

SEND TO :

VT CATALOGUING UNIT

B058

TC

SERIES TITLE DOCTOR WHO

CORE TITLE DOCTOR WHO 7L: "THE HAPPINESS PATROL": EPISODE 1,

CORE	/	PC	/	VERSION CODE
LDL K244J	/	73	/	X

VERSION TITLE

<p>Write the spool numbers in TX sequence.</p> <p>The spool numbers should be supplied by the VT Engineer in the channel.</p>	Spool 1 : H.120835	<input checked="" type="checkbox"/>	<p>Please tick spools which are to be transmitted with sypher dubbed sound.</p>
	Spool 2 :	<input type="checkbox"/>	
	Spool 3 :	<input type="checkbox"/>	

NOTES TO VT CATALOGUING UNIT.

SIGNATURE

DATE

18/10/88



Producer: John Nathan-Turner
Union House 304
Tel

Dear

'THE HAPPINESS PATROL' by Graeme Curry

Directed by Chris Clough

will be transmitted on BBC1 as follows:

Episode 1: 2nd November, 7.35pm
Episode 2: 9th November, 7.35pm
Episode 3: 16th November, 7.35pm

JOHN NATHAN-TURNER



Strand/Series Title		DOCTOR WHO				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Programme Title		DOCTOR WHO 7L: THE HAPPINESS PATROL				Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title		Episode 2.				To:-		Room No. and Building		
Costing Number		50/LDL K245D				PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4091 T.C.		2
Programme Identificat'n Number		50/LDL K245D/72/X				Dept. Org.: (White) Manager S/S		404 Threshold		1
Spool Nos. in TX Seq.		H.33938								
TX Date		Week(s)		Mono/Colour		Channel				
9.11.88		45		COLOUR		BBC-1				
Person now Responsible						Room No.		Building		
John Nathan-Turner						304		Union		
						Tel. Extn.		Home Tel. No.		
						File copy (White)				1

OPENING

- For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.
At 00'00" series opening titles with music. Title DOCTOR WHO: THE HAPPINESS PATROL BY GRAEME CURRY appears at 00'41". At 00'48" mix to deep 4-S in Kandy Kitchen with DOCTOR/EARL f/g, KANDYMAN/GILBERT b/g. Subtitle PART TWO appears at 00'49". Opening dialogue: "Welcome to the Kandy Kitchen, gentlemen." at 00'52".

TIMING This information is VITAL and is used to cue the next programme.

- Duration of programme timed on V.T. machine/film footage counter 24'48"
timed on stop watch 24'48"
- Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 01'09"

CLOSING

- Wording of FIRST closing caption: The Doctor SYLVESTER McCOY
- Wording of FINAL closing caption: Director CHRIS CLOUGH (c) BBC 1988
- If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed Jane Wellesley (Jane Wellesley) Checked by person now responsible 26/10/88

Date 21st October 1988

VERSION DEFINITION FORM

SEND TO :

VT CATALOGUING UNIT

B058

TC

SERIES TITLE DOCTOR WHO

CORE TITLE DOCTOR WHO 7L: "THE HAPPINESS PATROL": EPISODE 2.

CORE / PC / VERSION CODE

LDL K245D/.72/.X.....

VERSION TITLE

<p>Write the spool numbers in TX sequence.</p> <p>The spool numbers should be supplied by the VT Engineer in the channel.</p>	Spool 1 : H.33938	<input checked="" type="checkbox"/>	<p>Please tick spools which are to be transmitted with sypher dubbed sound.</p>
	Spool 2 :	<input type="checkbox"/>	
	Spool 3 :	<input type="checkbox"/>	

NOTES TO VT CATALOGUING UNIT.

SIGNATURE

DATE

26 / 10 / 88

Strand/Series Title		DOCTOR WHO				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Programme Title		DOCTOR WHO:7L: THE HAPPINESS PATROL				Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title		Episode 3.				To:—		Room No. and Building		
Costing Number		50/LDL K246X		16mm	35mm	1"	2"	PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)	4091 T.C.	2
Programme Identificat'n Number		50/LDL K246X/73/X				Dept. Org.: (White) Manager S/S		404 Threshold		1
Spool Nos. in TX Seq.		H.102769								
TX Date		16.11.88		Week(s)		46		Mono/Colour		COLOUR
								Channel		BBC-1
						File copy (White)				1
Person now Responsible				Room No.		Building		Tel. Extn.		Home Tel. No.
John Nathan-Turner				304		Union				

OPENING

- For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.
At 00'00" series opening titles with music. Title DOCTOR WHO: THE HAPPINESS PATROL BY GRAEME CURRY appears at 00'41". At 00'48" mix to MS DOCTOR + music. Subtitle PART THREE appears at 00'49". Window opens to 2-S DOCTOR/DOORMAN. Opening dialogue: "I want to find out..." at 00'52".

TIMING This information is VITAL and is used to cue the next programme.

- Duration of programme timed on V.T. machine/film footage counter
timed on stop watch
- Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

24'25"

24'25"

01'09"

CLOSING

- Wording of FIRST closing caption: The Doctor SYLVESTER McCOY
- Wording of FINAL closing caption: Director CHRIS CLOUGH (c) BBC 1988
- If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed *Jane Wellesley* (Jane Wellesley) Checked by person now responsible

Date 26th October 1988

Strand/Series Title DOCTOR WHO				MEMO				
Programme Title DOCTOR WHO 7L								
Episode/Sub. Title Episodes 1-3.				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Costing Number As below.		Prod. Costing Wk(s)	Channel BBC-1	Maureen Music Copyright		309 Bentinck		
Programme Identificat'n Number 50/IDL K244J, 5D, 6X		Studio TC6 TC8						
Production date(s) 26th/27th/28th July 10th/11th August 1988		Week(s) 30 32						
Filming/O.B. date(s) -		Week(s)						
		Room No. / Building	Tel. Extn.	Department	File Copy			
Producer John Nathan-Turner		304 Union		S & S	1			
Director Chris Clough		301 Union		S & S	Date			
Designer John Asbridge		407 Sc.Blk.		Design	26.10.88			

SUBJECT EPISODE 3 - MUSIC AS COMPOSED.

Please find attached details of music composed by Dominic Glynn for Episode 3 of THE HAPPINESS PATROL. Dominic has now completed all his work on this story.

Many thanks,

Jane

Jane Wellesley

Dominic Glynn

Happiness Patrol - Episode Three

Music Cues;

Reprise	00.48.00	26"
M1	01.20.14	23"
M2	02.22.08	5"
M3	02.57.10	22"
M4	03.59.10	23"
M5	04.45.00	9"
M6	05.05.00	38" 28"
M7	06.12.00	1' 02"
M8	08.02.06	23"
M9	08.54.20	1' 02"
M10	10.15.10	1' 20"
M11	10.57.08	21"
M12	12.18.21	44"
M12a	12.31.12	9"
M13	13.27.00	54"
M14	14.47.20	1' 18"
M15	17.08.00	19"
M16	17.51.10	20"
M17	18.30.00	26"
M18	19.11.14	15"
M19	19.37.08	12"
M20	21.08.00	1' 22"
M21	22.55.00	18"
M21a	22.55.00	21"



DOMINIC GLYNN

File John.

Strand/Series Title DOCTOR WHO 7L				PROGRAMME-AS-COMPLETED			
Programme Title "THE HAPPINESS PATROL"				Distribution Denotes Recipient			No of Cop
Episode/Sub. Title Episode 1.				To: Room No. and Building			
Costing Number 50/LDL K244J		Prod. Costing Wk(s)	Channel BBC-1	P as B Unit	5101 Sulgrave Ho.**	1	
Programme Identificat'n Number 50/LDL K244J/73/X		Studio TC3	Week(s) 30 32	Television Costing	B.104 Sulgrave Ho.	1	
Production date(s) 26/27/28 July 1988 10/11 August 1988		Week(s)		Film & VT Library	S.134 Windmill Rd.	1	
Filming/O.B. date(s) -		Week(s)	Duty Office	4096 T.C.	1		
			Script Unit Enterprises	E.119 Woodlands	1		
			Enterprises Clearances	E.255 Woodlands*	3		
			Programme Acquisition	C109 Centre House*	1		
			Copyright	308, 16 Langham St.	1		
			Copyright Book Illustrations	326, 16 Langham St.*	1		
			Copyright Music	323, 16 Langham St.*	1		
			Central Stills Library	4231 T.C.*	1		
			Asst Music Hire & Orchestration	404 Yalding*	1		
			Tel.Script Unit (Drama only)	250 Western Avenue*	1		
Producer John Nathan-Turner		Room No. / Building 304 Union		Tel. Extn.	Department S/S	Organiser 27.10.88	
Director Chris Clough						File Copy	
						* send if relevant	

Duration: **24'51"** TX Spool: **H.120835**

Transmission date and time (if known)

2.11.88 at 1935

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS & CONTENT

The Doctor and Ace investigate Terra Alpha, a future Earth colony ruled by Helen A., who, with her Happiness Patrol elite and state executioner-cum-confectioner, the Kandy Man, enforces a regime of compulsory happiness. All who deviate 'disappear'. The Doctor and Ace escape from detention only to be recaptured - Ace to audition for the Happiness Patrol, the Doctor by the dreaded Kandy Man.

Cast

The Doctor	SYLVESTER McCOY
Ace	SOPHIE ALDRED
Helen A.	SHEILA HANCOCK
Joseph C.	RONALD FRASER
Daisy K.	GEORGINA HALE
Priscilla P.	RACHEL BELL
Gilbert M.	HAROLD INNOCENT
Trevor Sigma	JOHN NORMINGTON
Susan Q.	LESLEY DUNLOP
Earl Sigma	RICHARD D. SHARP
Harold V.	TIM BARKER
Silas P.	JONATHAN BURN
Kandy Man	DAVID JOHN POPE
Woman Killjoy	MARY HEALEY

Walk-Ons

Happiness Patrol	JULIE LAWRENCE
	JUNE EASTER
	CAROLE MUDIE
	ANGIE ALAIMO
	HEATHER DOWNHAM
	OLWYN ATKINSON
	SELINA GILBERT
Execution Victim	CY TOWN

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO 7L		PROGRAMME AS COMPLETED (continued)	
Programme Title	"THE HAPPINESS PATROL"			
Episode/Sub. Title	Episode 1.			
Costing Number	50/LDL K244J		Page No.	2.
Programme Identificat'n Number	50/LDL K244J/73/X			

Duration: 24'51" TX Spool: H.120835

Transmission date
and time (if known)

2.11.88 at 1935

Musician

Out of vision harmonica player ... ADAM BURNEY

B. COPYRIGHT

Author - GRAEME CURRY
Incidental Music - DOMINIC GLYNN

C. FILM/VIDEOTAPE

No film.
No inserts/extracts.

Opening Titles by Cal Video on 1" VT - Dur: 00'48".
Closing Titles by Cal Video on 1" VT - Dur: 01'09".

Rest of programme specially shot on 1" VT in TC-3, TC-8,
and Video Effects Workshop - Dur: 22'54".

Jane Wellesley

(Jane Wellesley)
27th October 1988

Programme Title		DOCTOR WHO 7L "THE HAPPINESS PATROL": Episode 1.		Transmission Date		2.11.88	
Costing Number		50/LDL K244J		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)			
Programme Identification Number		50/LDL K244J/73/X					
Music Code		MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side/Band Performer		Duration mins secs	
ASD		DOCTOR WHO THEME TUNE Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell New arrangement by Keff McCulloch		Opening Closing		00 49 01 10	
		INCIDENTAL MUSIC Specially composed by Dominic Glynn		Realised by Dominic Glynn. Harmonica - Adam Burney.			
RBD				M.1.		00 32	
RBD				M.2.		00 16	
RVD				Muzak 1.		01 06	
RBD				M.3.		00 06	
RVD				Muzak 1.		00 47	
RBD				M.4.		00 20	
RBD				M.5.		00 04	
RBD				M.6.		00 21	
RBD				M.7.		00 17	
RVD				M.8.		00 11	
RBD				M.9.		00 11	
RVD				Muzak 2.		01 27	
RBD				M.10.		00 36	
RBD				M.11.		00 37	
RBD				M.12.		01 36	
RBD				M.13.		00 45	
RBD				M.14.		01 45	
RVD				M.15. (harmonica solo)		00 23	
RBD				M.16.		00 36	
RVD				M.17. (harmonica solo)		00 24	
RBD				M.18.		00 52	
RBD				M.19.		00 22	
RBD				M.20.		00 49	
RBD				M.21.		00 33	
RBD				M.22.		00 38	
		<i>Jane Wellesley</i> (Jane Wellesley) 28th October 1988					

Strand/Series Title DOCTOR WHO 7L				PROGRAMME-AS-COMPLETED			
Programme Title "THE HAPPINESS PATROL"				Distribution To:		Denotes Recipient Room No. and Building	
Episode/Sub. Title Episode 2.				P as B Unit		5101 Sulgrave Ho. **	
Costing Number 50/LDL K245D				Television Costing		B.104 Sulgrave Ho.	
Prod. Costing Wk(s)				Film & VT Library		S.134 Windmill Rd.	
Channel BBC-1				Duty Office		4096 T.C.	
Programme Identificat'n Number 50/LDL K245D/72/X				Script Unit Enterprises		E.119 Woodlands	
Studio TC3				Enterprises Clearances		E.255 Woodlands*	
TC8				Programme Acquisition		C109 Centre House*	
Production date(s) 26/27/28 July 1988				Copyright		308, 16 Langham St.	
10/11 August 1988				Copyright Book Illustrations		326, 16 Langham St.*	
Week(s) 30				Copyright Music		323, 16 Langham St.*	
32				Central Stills Library		4231 T.C.*	
Filming/O.B. date(s) -				Asst Music Hire & Orchestration		404 Yalding*	
Week(s)				Tel.Script Unit (Drama only)		250 Western Avenue*	
Room No. / Building 304 Union				Tel. Extn.		Department S/S	
Producer John Nathan-Turner				Organiser		1	
Director Chris Clough				File Copy		1	
				* send if relevant		27.10.88	

Duration: **24'48"** TX Spool: **H.33938**

Transmission date and time (if known) **9.11.88 at 1935**

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS & CONTENT

The Doctor and Earl escape from the Kandy Kitchen and meet the Pipe People who have been driven underground by Helen A's industrialisation. Ace is befriended by Susan Q., a Happiness Patrol guard with misgivings who is then taken off to be executed. Ace is rescued by one of the Pipe People. She blows up Helen A's vicious pet, Fifi, who has been sent down the pipes after them, but is recaptured when she inadvertently arrives at Susan Q's execution - just as it is foiled by the Doctor.

Cast

The Doctor	SYLVESTER McCOY
Ace	SOPHIE ALDRED
Helen A.	SHEILA HANCOCK
Joseph C.	RONALD FRASER
Daisy K.	GEORGINA HALE
Priscilla P.	RACHEL BELL
Gilbert M.	HAROLD INNOCENT
Trevor Sigma	JOHN NORMINGTON
Susan Q.	LESLEY DUNLOP
Earl Sigma	RICHARD D. SHARP
Kandy Man	DAVID JOHN POPE
Forum Doorman	TIM SCOTT
Snipers	STEVE SWINSCOE
.....	MARK CARROLL
Wences	PHILIP NEVE
Wulfric	RYAN FREEDMAN

Walk-Ons

Happiness Patrol	JULIE LAWRENCE
	JUNE EASTER
	CAROLE MUDIE
	ANGIE ALAIMO
	HEATHER DOWNHAM

/contd.

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO 7L		PROGRAMME AS COMPLETED (continued)		
Programme Title	"THE HAPPINESS PATROL"				
Episode/Sub. Title	Episode 2.				
Costing Number	50/LDL K245D			Page No.	2.
Programme Identificat'n Number	50/LDL K245D/72/X				

Duration: 24'48" TX Spool: H.33938

Transmission date and time (if known) 9.11.88 at 1935

Walk-Ons contd.

Happiness Patrol OLWYN ATKINSON
SELINA GILBERT
Leading Drone BARRIE WILKINSON (Charged to Ep.3.)
Billposter DUNCAN PETTIGREW (Charged to Ep.3.)

Musician

Out of vision harmonica player ADAM BURNEY

B. COPYRIGHT

Author - GRAEME CURRY
Incidental Music - DOMINIC GLYNN

C. FILM/VIDEOTAPE

No film.
No inserts/extracts.
Opening Titles by Cal Video on 1" VT - Dur: 00'48".
Closing Titles by Cal Video on 1" VT - Dur: 01'09".
Rest of programme specially shot on 1" VT in TC-3, TC-8,
and Video Effects Workshop - Dur: 22'51".

Jane Wellesley
(Jane Wellesley)
27th October 1988

Programme Title		DOCTOR WHO 7L "THE HAPPINESS PATROL": Episode 2.		Transmission Date		9.11.88		
Costing Number		50/LDL K245D		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)				
Programme Identification Number		50/LDL K245D/72/X						
Music Code		MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix			L.P./E.P. TITLE Side/Band Performer		Duration mins secs	
ASD		DOCTOR WHO THEME TUNE Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell New arrangement by Keff McCulloch			Opening Closing		00	48 10
		INCIDENTAL MUSIC Specially composed by Dominic Glynn			Realised by Dominic Glynn. Harmonica - Adam Burney.			
RBD					Reprise (Ep.1./M.22.)		00	18
RVD					Drone 2. (Hum)		00	51
RBD					M.1.		00	37
RBD					M.2.		00	05
RBD					M.3.		00	39
RBD					M.4.		00	13
RBD					M.5.		00	22
RVD					M.6. (harmonica solo)		00	04
RBD					M.7.		00	44
RBD					M.8.		00	11
RVD					M.9. (harmonica solo)		00	16
RVD					M.10. (harmonica solo)		00	12
RVD					Drone 2. (Hum)		00	32
RBD					M.11.		00	12
RBD					M.12.		00	25
RVD					M.13. (harmonica solo)		00	10
RBD					M.14.		00	48
RBD					M.15.		00	26
RBD					M.16.		00	41
RBD					M.17.		00	27
RBD					M.18.		00	28
RBD					M.19.		01	04
LV		DOCTOR AND EARL DUET Composed by Dominic Glynn			Performed by Sylvester McCoy (spoons) and Richard D. Sharp (harmonica).		00	05
<div>Jane Wellesley. (Jane Wellesley) 28th October 1988</div>								

Strand/Series Title				DOCTOR WHO 7L				PROGRAMME-AS-COMPLETED							
Programme Title				"THE HAPPINESS PATROL"				Distribution		Denotes Recipient		No of Cop			
Episode/ Sub. Title				Episode 3.				To:-		Room No. and Building					
Costing Number				50/LDL K246X		Prod. Costing Wk(s)		Channel		P as B Unit		5101 Sulgrave Ho.**	1		
Programme Identificat'n Number				50/LDL K246X/73/X		Studio		TC3 TC8		Television Costing		B.104 Sulgrave Ho.	1		
Production date(s)				26/27/28 July 1988 10/11 August 1988		Week(s)		30 32		Film & VT Library		S.134 Windmill Rd.	1		
Filming/O.B. date(s)				-		Week(s)				Duty Office		4096 T.C.	1		
Producer				John Nathan-Turner		Room No. / Building		304 Union		Tel. Extn.		Department		Organiser	1
Director				Chris Clough								S/S		File Copy	1
														* send if relevant	27.10.88

Duration: 24'25" TX Spool: H.102769

Transmission date and time (if known) 16.11.88 at 1935

- PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:
- A. Contributors and Content, showing separately full details of inserts (or extracts).
 - B. Copyright, including book illustrations and stills.
 - C. Film/Videotape
 - D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS & CONTENT

With Earl's help, the Doctor foils Helen A's plan for the mass execution of striking factory workers and rescues Ace and Susan. He forces the Kandy Man into the pipes where he is destroyed by Fondant Surprise set in motion by the Pipe People. The Doctor then engineers a rockfall onto Fifi, who survived Ace's nitro attack. As Helen A's power crumbles, her consort, Joseph C., and the Kandy Man's creator, Gilbert M., desert her, taking the escape shuttle. But only the death of her beloved Fifi can melt Helen A's heart.

Cast

The Doctor	SYLVESTER McCOY
Ace	SOPHIE ALDRED
Helen A.	SHEILA HANCOCK
Joseph C.	RONALD FRASER
Daisy K.	GEORGINA HALE
Priscilla P.	RACHEL BELL
Gilbert M.	HAROLD INNOCENT
Trevor Sigma	JOHN NORMINGTON
Susan Q.	LESLEY DUNLOP
Earl Sigma	RICHARD D. SHARP
Kandy Man	DAVID JOHN POPE
Forum Doorman	TIM SCOTT
Wences	PHILIP NEVE
Wulfric	RYAN FREEDMAN
Newscaster (VO)	ANNIE HULLEY

Walk-Ons

Happiness Patrol	JULIE LAWRENCE
	JUNE EASTER
	CAROLE MUDIE
	ANGIE ALAIMO
	HEATHER DOWNHAM

/contd.

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO 7L		PROGRAMME AS COMPLETED (continued)	
Programme Title	"THE HAPPINESS PATROL"			
Episode/Sub. Title	Episode 3.		Page No.	2.
Project Number	50/LDL K246X			
Programme Identificat'n Number	50/LDL K246X/73/X			

Duration: 24'25" TX Spool: H.102769 Transmission date and time (if known) 16.11.88 at 1935

Walk-Ons contd.

Happiness Patrol OLWYN ATKINSON
SELINA GILBERT

Leading Drone BARRIE WILKINSON

(DUNCAN PETTIGREW charged to this episode, but appears in Ep.2. only)

Musician

Out of vision harmonica player ADAM BURNEY

B. COPYRIGHT

Author - GRAEME CURRY.
Incidental Music - DOMINIC GLYNN.

C. FILM/VIDEOTAPE

No film.

No inserts/extracts.

Opening Titles by Cal Video on 1" VT - Dur: 00'48".

Closing Titles by Cal Video on 1" VT - Dur: 01'09".

Rest of programme specially shot on 1" VT in TC-3, TC-8,
and Video Effects Workshop - Dur: 22'28".

Jane Wellesley

(Jane Wellesley)
27th October 1988

Programme Title		DOCTOR WHO 7L "THE HAPPINESS PATROL": Episode 3.		Transmission Date		16.11.88	
Costing Number		50/LDL K246X		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)			
Programme Identification Number		50/LDL K246X/73/X					
Music Code		MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side/Band Performer		Duration mins secs	
ASD		DOCTOR WHO THEME TUNE Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell New arrangement by Keff McCulloch		Opening		00	48
				Closing		01	10
		INCIDENTAL MUSIC Specially composed by Dominic Glynn		Realised by Dominic Glynn. Harmonica - Adam Burney.			
RBD				Reprise (Ep.2./M.19.)		00	26
RVD				M.1. (harmonica + hum)		00	23
RBD				M.2.		00	03
RBD				M.3.		00	20
RBD				M.4.		00	22
RBD				M.6.		00	26
RVD				M.7. (harmonica solo)		01	02
RVD				Muzak 2.		00	15
RBD				Sting		00	01
RBD				M.8.		00	13
RVD				Muzak 2.		00	22
RBD				M.9.		00	59
RBD				M.10.		01	19
RVD				M.11. (harmonica solo)		00	15
RBD				M.12.		00	39
RVD				M.12A.(harmonica solo)		00	08
RBD				M.13.		00	53
RVD				Muzak 1.		00	02
RBD				M.14.		01	16
RBD				M.15.		00	17
RBD				M.16.		00	18
RBD				M.17.		00	22
RBD				M.18.		00	13
RVD				M.19. (harmonica solo)		00	11
RBD				M.20.		01	17
RVD				M.21A.(harmonica solo)		00	06
RBD				M.21.		00	14
		/contd.					

VERSION DEFINITION FORM

SEND TO :

VT CATALOGUING UNIT

B058

TC

SERIES TITLE DOCTOR WHO

CORE TITLE DOCTOR WHO 7L: "THE HAPPINESS PATROL": EPISODE 3.....

CORE	/	PC	/	VERSION CODE
LDL K246X	/	73	/	X

VERSION TITLE

<p>Write the spool numbers in TX sequence.</p> <p>The spool numbers should be supplied by the VT Engineer in the channel.</p>	Spool 1 : H.102769	<input checked="" type="checkbox"/>	<p>Please tick spools which are to be transmitted with sypher dubbed sound.</p>
	Spool 2 :	<input type="checkbox"/>	
	Spool 3 :	<input type="checkbox"/>	

NOTES TO VT CATALOGUING UNIT.

SIGNATURE *John Walker* DATE 31/10/88

HAPPINESS PATROL RECAPS

EPISODE 2

Ace is unhapppy because she's been arrested. The Doctor is unhappy because he's been trapped. And on Helen A's planet, unhappiness is punishable by death.

EPISODE 3

The Drones have gone on strike for better working conditions and the right to be unhappy. Ace and Susan Q have survived their scheduled execution only to receive an alternative death sentence. And the Doctor and Earl have made some unusual new friends called the Pipe People.

(NOTE. It would be better if the last sentence could just be " And the Doctor and Earl have made some unusual new friends" accompanied by a slide of the Pipe People)

Strand/Series Title	DOCTOR WHO		RADIO TIMES BILLING		
Programme Title	THE HAPPINESS PATROL		Distribution		Denotes Recipient
Episode/Sub. Title	Episode One		To:-	Room No. and Building	<input checked="" type="checkbox"/> No of Cop
Project Number		Channel 1	Radio Times Billing Clerk	6047 T.C.	1
Programme Identificat'n Number	50/LDL K 244 J		Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Transmission Week Number	44		Press Office	2005 T.C.	1
Transmission date	2nd November 1988		Publicity Office	2013 T.C.	1
			File Copy <input checked="" type="checkbox"/> 1		
Time	1935	Duration 24'51"	Colour/Mono COLOUR	Prod. Office Tel. Extn.	

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE HAPPINESS PATROL'

Part One of a three part
adventure by GRAEME CURRY

Behind the disturbing façade of
Terra Alpha there's an even more
disturbing reality. No-one is
unhappy on Terra Alpha. At least,
not for long.

Cast in order of appearance

Killjoy	.....	MARY HEALEY
Silas P.	.....	JONATHAN BURN
Daisy K.	.....	GEORGINA HALE
Ace	.....	SOPHIE ALDRED
The Doctor	.....	SYLVESTER McCOY
Helen A.	.....	SHEILA HANCOCK
Trevor Sigma	.....	JOHN NORMINGTON
Joseph C.	.....	RONALD FRASER
Harold V.	.....	TIM BARKER
Priscilla P.	.....	RACHEL BELL
Gilbert M.	.....	HAROLD INNOCENT
The Kandyman	.....	DAVID JOHN POPE
Earl Sigma	.....	RICHARD D. SHARP
Susan Q.	.....	LESLEY DUNLOP

Theme Music Composed by	.....	RON GRAINER
Incidental Music	.....	DOMINIC GLYNN
Costume Designer	.....	RICHARD CROFT
Script Editor	.....	ANDREW CARTMEL
Designer	.....	JOHN ASBRIDGE
Producer	.....	JOHN NATHAN-TURNER
Director	.....	CHRIS CLOUGH

Mr D Glynn,

4th November 1988

Dear Dominic,

Thank you so much for the superb music you supplied for
"The Happiness Patrol". Chris and I are both delighted
with the end results.

Best wishes.

JOHN NATHAN-TURNER

Producer

"DOCTOR WHO"

Strand/Series Title	DOCTOR WHO		RADIO TIMES BILLING		
Programme Title	THE HAPPINESS PATROL		Distribution		Denotes Recipient
Episode/Sub. Title	Episode Two		To:-	Room No. and Building	<input checked="" type="checkbox"/> No of Cop
Project Number		Channel 1	Radio Times Billing Clerk	6047 T.C.	1
Programme Identificat'n Number	50/LDL K 245 D		Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Transmission Week Number	45		Press Office	2005 T.C.	1
Transmission date	9th November 1988		Publicity Office	2013 T.C.	1
Time	1935	Duration	24'48"	Colour/Mono	COLOUR
				Prod. Office Tel. Extn.	

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE HAPPINESS PATROL'

Part Two of a three part
adventure by GRAEME CURRY

There are no prisons on Terra Alpha,
just the Waiting Zone. No executions,
just disappearances. And no
opposition. But now there is the
Doctor.

Cast in order of appearance

The Doctor	.....	SYLVESTER McCOY
Earl Sigma	.....	RICHARD D. SHARP
The Kandyman	.....	DAVID JOHN POPE
Gilbert M.	.....	HAROLD INNOCENT
Ace	.....	SOPHIE ALDRED
Daisy K.	.....	GEORGINA HALE
Priscilla P.	.....	RACHEL BELL
Susan Q.	.....	LESLEY DUNLOP
Wences	.....	PHILIP NEVE
Wulfric	.....	RYAN FREEDMAN
Helen A.	.....	SHEILA HANCOCK
Trevor Sigma	.....	JOHN NORMINGTON
David S.	.....	STEVE SWINSOE
Alex S.	.....	MARK CARROLL
Joseph C.	.....	RONALD FRASER
Forum Doorman	.....	TIM SCOTT
Incidental Music	.....	DOMINIC GLYNN
Make-Up Designer	.....	DORKA NIERADZIK
Script Editor	.....	ANDREW CARTMEL
Designer	.....	JOHN ASBRIDGE
Producer	.....	JOHN NATHAN-TURNER
Director	.....	CHRIS CLOUGH

Strand/Series Title	DOCTOR WHO		RADIO TIMES BILLING		
Programme Title	THE HAPPINESS PATROL		Distribution		Denotes Recipient
Episode/Sub. Title	Episode Three		To:-	Room No. and Building	<input checked="" type="checkbox"/> No of Cop
Project Number		Channel 1	Radio Times Billing Clerk	6047 T.C.	1
Programme Identificat'n Number	50/LDL K 246 X		Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Transmission Week Number	46		Press Office	2005 T.C.	1
Transmission date	16th November 1988		Publicity Office	2013 T.C.	1
			File Copy <input checked="" type="checkbox"/> 1		
Time	1935	Duration 24'25"	Colour/Mono	COLOUR	
			Prod. Office Tel. Extn.		

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE HAPPINESS PATROL'

Part three of a three part adventure
by GRAEME CURRY.

The Blues versus Muzak.
Sonnets versus Limericks.
The Doctor and Ace versus
the Happiness Patrol.

Cast in order of appearance

The Doctor	.....	SYLVESTER McCOY
Forum Doorman	.....	TIM SCOTT
Ace	.....	SOPHIE ALDRED
Susan Q.	.....	LESLEY DUNLOP
Daisy K.	.....	GEORGINA HALE
Helen A.	.....	SHEILA HANCOCK
Trevor Sigma	.....	JOHN NORMINGTON
Newcaster	.....	ANNIE HULLEY
Priscilla P.	.....	RACHEL BELL
Gilbert M.	.....	HAROLD INNOCENT
Earl Sigma	.....	RICHARD D. SHARP
Joseph C.	.....	RONALD FRASER
Wulfric	.....	RYAN FREEDMAN
Wences	.....	PHILIP NEVE
The Kandyman	.....	DAVID JOHN POPE
Incidental Music	.....	DOMINIC GLYNN
Visual Effects Designer	.....	PERRY BRAHAN
Script Editor	.....	ANDREW CARTMEL
Designer	.....	JOHN ASBRIDGE
Producer	.....	JOHN NATHAN-TURNER
Director	.....	CHRIS CLOUGH

Mr C Clough,

17th November 1988

Dear Chris,

Just a note to thank you again for two super stories for this year on "Doctor Who". I am delighted with the end results and hope we can work ~~agga~~together again soon.

Yours

JOHN NATHAN-TURNER

Miss J Wellesley,

17th November 1988

Dear Jane,

Just a note to thank you for all your hard work on "Doctor Who" this year. It was a pleasure working with you again as always and once I get back from my break I will get in touch with regard to a night out.

Much love

JOHN NATHAN-TURNER